

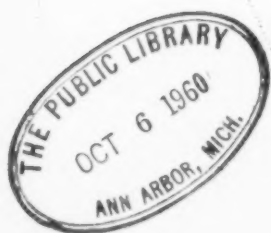
# musical america

OCTOBER, 1960

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## LETTERS TO THE EDITOR

### "Art Unites"

To the Editor:

My wife and I are certainly in agreement with your editorial "Art Unites While Politics Divides" in the July issue of *MUSICAL AMERICA*. We have just returned from a European trip which included two weeks in the USSR.

Among the many things that we did in the Soviet was to take in as many cultural performances as possible. We saw ballet in Leningrad and Moscow. We heard opera in Leningrad and Kiev.

One evening while in Leningrad, we went to see the Japanese Revue in the Garden. This was evidently a cultural exchange. The performance consisted of a number of different acts all performed by Japanese. The last act was a quartet composed of four Japanese young men. Their captivating appearance and personality enhanced the clever arrangements of their songs. After singing a few Japanese songs, they switched to songs in English, beginning with "Coming Through the Rye". This brought enthusiastic applause from the audience. They then started to sing a selection of older American folk and popular songs. These songs were sung by the Japanese in English to a Russian audience. Each of these American songs brought thunderous applause from the audience. In fact it seemed as though the audience was willing to let this quartet sing the rest of the night. It was a thrilling experience for us.

We were in the Soviet Union at the time of Van Cliburn's recent tour. We inquired for tickets to hear him and were told in the cities where we were at the time of his concerts that it was impossible to obtain tickets. We saw the Russians lined up early in the morning until late at night at the Leningrad Opera House hoping to get tickets for one of his concerts.

My wife and I felt that we had more in common with the Russian people at the cultural performances that we attended during our stay in their country than on any other occasion.

Lee Augustin  
Cincinnati

### Musicians and Cemeteries

To the Editor:

I have a rather unusual request for information. However, believing that *MUSICAL AMERICA* has the answers to all things pertaining to music and musicians, I am taking the liberty of writing to you.

Can you tell me the name of the city and the name of the cemetery in which the following musicians are buried: Arnold Schönberg, Ernest Bloch, Serge Koussevitzky, Artur Schnabel, Ezio Pinza, Ernst von Dohnanyi, and Alexander Gretchaninoff?

Is it not true that Rachmaninoff, Schön-

(Continued on page 6)

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## ZABALETA

PER. REP. GRACIELA TORRES, P.O. BOX 886, SAN JUAN, P.R.

HARPIST

(Continued from page 4)

berg and Bloch are probably the only "big name" composers buried in the United States?

It would seem to me that many music-lovers would be interested in visiting the final resting place of those musicians who gave them much pleasure through their music, if they knew where they were laid to rest.

Arthur H. Brackbill  
Lancaster, Pa.

*In most cases we do not have a record of the name of the cemetery, but this could be obtained readily from local officials. Here, however, are the places and dates at which these musicians died:*

Schönberg, Brentwood, Calif., July 13, 1951.

Bloch, Portland, Ore., July 15, 1959.

Koussevitzky, Lenox, Mass., June 4, 1951.

Schnabel, Axenstein, Switzerland, Aug. 13, 1951.

Pinza, Stamford, Conn., May 9, 1957.

Dohnanyi, New York City, Feb. 9, 1960.

Gretchaninoff, New York City, Jan. 3, 1956.

*We are not sure what Mr. Brackbill means by "big name" composers, but another very important composer buried in this country is Bela Bartok (New York, Sept. 26, 1945), and of course there are many important American composers—L. M. Gottschalk, Stephen Foster, Edward MacDowell, Charles Ives, Victor Herbert, to mention just a few.*

—The Editor

### Max Jacobs Tribute

To the Editor:

Many orchestral musicians, and not a few conductors have lost a friend and teacher, in the recent passing of Max Jacobs. He was an inspiration to me, and at the same time, an exacting teacher who knew the art and profession of music as few knew it. Many players gained their finest training and experience under his baton, as members of the Young Men's Symphony Orchestra of New York. As one of his conducting students, I often led that orchestra under his watchful eye. Max Jacobs had the right to criticize; he had earned it well, through years as a fine violinist, conductor and teacher.

Richard Marcus  
Music Director and Conductor  
Royal Winnipeg Ballet of Canada

### Bouquets and Brickbats

To the Editor:

Please let me congratulate you on your new format. I find your new layout very pleasing and the scope of your material is more broadened. Bravo.

Irving Guttman  
Artistic Director  
Vancouver (B. C.) Opera Assn.

To the Editor:

Congratulations to you for rejuvenating MUSICAL AMERICA. The format, the editorials, all are so vital and interesting, that it is a pleasure and informative to read.

David Earle  
St. Louis, Mo.

To the Editor:

Many thanks for giving readers and music-lovers such an excellent publication each month.

Michael Bavar  
Chautauqua, N. Y.

MUSICAL AMERICA

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November 1960 will mark the sixtieth birthday of one of America's most distinguished composers. In honor of this event his publishers are issuing a complete catalog of all his works, published and unpublished, with full details regarding first performance, instrumentation, etc.



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# NIXON, KENNEDY VIEW MUSIC AND THE ARTS

Identical letters requesting their views on music in relation to the Federal Government and domestic and world affairs recently were addressed to the two Presidential candidates, Vice President Richard M. Nixon and Senator John F. Kennedy, by the publisher of *MUSICAL AMERICA*. The following is the letter, embodying five specific questions which are vital to the continuing development of music in this country. On pages 10 and 11 are the candidates' answers.

We reserve our own comments on these answers for our November issue (out the end of October) at which time we also will publish the individual views of the members of our Editorial Advisory Board together with any views our readers may care to express. The letter:

*As the nation's leading music magazine, MUSICAL AMERICA feels a serious obligation to inform its readers about the attitude of our presidential candidates toward music. We hope that you share our convictions as to its importance, but we want above all your frank opinions.*

*You will find in this letter some specific questions, but we shall be only too happy if you have other comments to make.*

*The status of music in our national and international political life is of profoundest concern to a large and far-flung group, and our readers in all 50 states and 73 foreign countries will listen to what you have to say with keen interest.*

*Three recent explosive events point out the tremendous necessity of music as a front rank ambassador. While the Vice President was being stoned in South America, the New York Philharmonic and Leonard Bernstein were being cheered by enthusiastic crowds. At the time of the summit breakdown last spring, Isaac Stern, Van Cliburn and the "My Fair Lady" company were playing to warmly demonstrative audiences all over Russia. And, thirdly, when President Eisenhower was turned back from Japan, the Boston Symphony was accorded rousing receptions in every appearance throughout Japan, with the tour being one of the most triumphant in their entire career.*

*Musicians and music lovers are fast learning that they can be influential, politically speaking, by joining together on artistic issues. The changes in the tax bills for entertainment, the Thompson-Wainwright Bill, and other recent measures will occur to you as readily as to us as instances of this. But there is still room for conflicting opinions about the specific steps to be taken. The following questions are offered merely as an outline, but they touch upon problems which vitally concern all of us who love and believe in music as more than a private pastime or amusement.*

1. Do you believe in the political importance of music as an international language, crossing all frontiers and surmounting all political hostilities?
2. Do you believe that it is the responsibility of government to support and sponsor a program of international artistic relations?
3. What is your attitude toward government subsidy? Do you approve of it in general? Do you think it is inevitable, if music is to fulfill its most fruitful role in national and international life? Do you think private subsidy should be relied upon as much as possible?
4. Do you think that the Congress could be persuaded to pass measures offering substantial government aid to music
  - a) as an instrument of international relations?
  - b) in national life, and in such fields as education, radio, television and public performance?
5. Have you felt personally the impact of music as a social and political force? Or do you think we musicians are exaggerating the practical importance of the arts in a time of crisis, with so many material problems to be solved?

*Your opinions on these and related questions are of great significance to the millions of musicians and music lovers in the United States and abroad.*





Eugene Ormandy and his wife Greta

Exclusive MA photo/John Ardoin

## QUARTER CENTURY

*Eugene Ormandy's 25 years at the helm of the Philadelphia Orchestra has been a major boon to contemporary composers*

By EUGENE B. MOORE

When Eugene Ormandy arranged the initial program of the Philadelphia Orchestra's 1960-61 season he scheduled the premiere of Samuel Barber's "Toccata Festiva" for the opening number. It was appropriate that this new work to be performed by Mr. Ormandy at the outset of his 25th season with the Philadelphia Orchestra should be by a contemporary writer.

The arrival of his silver jubilee as musical director of one of the world's finest symphonic groups is a natural occasion for taking a look at what has been accomplished in a career which almost literally began in the cradle.

Such a retrospective look reveals many notable achievements beginning at the age of six when Mr. Ormandy became the youngest student ever admitted to the Budapest Royal Academy. Most notable of all, however, has been the way he has fulfilled the faith of the Philadelphia Orchestra Association when chosen to step into the shoes of the legendary Leopold Stokowski.

Twenty-five years have gone by and the Philadelphia Orchestra is as outstanding as in the days of Stokowski. Some feel that it is more outstanding although many replacements have been necessary because of retirements and deaths. But Mr. Ormandy has had the unerring instinct that has produced the right man to replace a retiring virtuoso member of his orchestra.

His stature as a conductor has in-

creased year by year as critics have recognized his gift for obtaining maximums from his players and have hailed his artistic integrity.

There is a clique in Philadelphia from which complaints recur that Ormandy does not play enough modern music. For that matter, there are others who complain that he does not play enough Mozart, or Handel, as the case may be.

Any conductor who reads this will smile in sympathy, knowing that a conductor can not please everyone. The facts are that Eugene Ormandy has done much for contemporary music. He also has furthered the careers of promising young musicians some of whom were unaware of his help until years later.

Barber and Gian Carlo Menotti both were unknown students at the Curtis Institute of Music when Ormandy recognized their talents and programed their music.

He has given world premieres to important works of Bartok, with whom he once studied composition in Hungary; Benjamin Britten, Howard Hanson, Paul Hindemith, Bohuslav Martinu, Darius Milhaud, Rachmaninoff and Villa-Lobos.

Many others have heard their works performed for the first time thanks to Ormandy, among them the Philadelphia composers Vincent Persichetti and Richard Yardumian. Both are in excellent position to shed light on Or-

mandy as friend of the young composer.

Mr. Persichetti will tell you, and this may come as a surprise to some, that many composers would make Eugene Ormandy their first choice as the conductor to introduce their work.

"As a matter of fact," Persichetti has said, "I would classify him as a 'dream conductor' when it comes to pioneering a new work." Three Persichetti works were heard for the first time by Ormandy and the Philadelphia Orchestra.

The composer is grateful not only because of the honor paid him but because of the finished performances his works received. "There is virtually no one who will put so much of his heart into seeing that a new work gets off on the right foot," Persichetti stated.

He recalls that Ormandy consulted him frequently on details before the works went into rehearsal. "He insists on memorizing the composition and discusses it with you from every aspect. He invites you to rehearsals and has you sit alongside him. You are invited to interrupt at any time, to say whether something should be played faster, slower or whether something is wanting in the dynamics. Any suggestion gets his courteous consideration", Persichetti recalled gratefully.

Then, after the work has been played for the first time, there are further conferences from which changes some-

(Continued on page 60)



OFFICE OF THE VICE PRESIDENT

WASHINGTON

September 6, 1960

Miss Theodate Johnson, Publisher  
Musical America  
111 West 57th Street  
New York 19, New York

Dear Miss Johnson:

Thank you for the opportunity of offering to your readers my views on the importance of music in our national life and our world relationships. At the outset, I would like to make it clear that I deeply believe governmental consideration of the arts must always be on a non-political basis. As your letter suggests, music is an international language, leaping frontiers and surmounting political dogmas. Although it is almost a universal tongue, it has always been the foremost form of expression for folklore and the passions of nationalism.

Of course, there is a measure of universal language in all of the performing and visual arts, and when we consider the broader implications of your five questions, I think it is necessary to speak of all art.

There can be no doubt that our present cultural exchange program is an effective method for promoting peaceful aspirations among the peoples of the world. This fact alone justifies governmental support, encouragement and sponsorship programs of international artistic relations.

Government subsidy is almost as old as the arts, particularly in Europe. Though use of government subsidy has been less widespread in the United States, nevertheless several of our cities and states now use public funds to help subsidize artistic effort, including symphony orchestras, while our Federal Government maintains art galleries, museums, and armed services bands, symphony orchestras and choral groups. Basically, however, private subscription has been the chief means of underwriting deficits that appear almost inescapable in furthering the arts.

Our great lack today is not sources of subsidy or an honest desire to promote the arts, but a program for reaching the goals we all seek. This is particularly true at the level of the Federal Government.

Recognizing this missing element, President Eisenhower in his 1955 State of the Union message recommended that the Congress pass legislation establishing a National Advisory Council on the Arts to determine what our national program should be.

Although the Congress has never completed action on this important legislation, the Congress did take an historic step in 1958 by enacting legislation chartering a National Cultural Center to be located in Washington and providing land for the construction of a building to be paid for by private subscription. Efforts to raise the money are now under way.

If this legislation were passed, it would certainly be incumbent upon the next President of the United States to name an advisory council representative of the top people in all our arts, in the belief that it would produce a program that not only would resolve the questions you have raised in the field of music, but provide a firm base for expansion of all the arts and American participation in them in the future.

With every good wish,

Sincerely,

Richard Nixon

**United States Senate**  
WASHINGTON, D. C.

September 13, 1960

Miss Theodate Johnson, Publisher  
Musical America  
111 West 57th Street  
New York 19, New York

Dear Miss Johnson:

The first thing to say about Art in America is that Babbitry is behind us. We live in an era of impressive artistic achievement. Our painters, sculptors, musicians, dancers and dramatists are the envy of the world.

American industry has become the greatest consumer of the arts—for the buildings it erects, for decorative murals and sculpture, for products, packaging and advertisements. For the drab ugliness of the early industrial age has been replaced by an age of good design.

American cities now boast of their orchestras, operas, ballet, art museums and local drama with the enthusiasm once reserved for population statistics. For in the quest for new commercial enterprise, cultural establishments exert a primary appeal.

American education has opened its curricula to the creative arts all across the country. No campus is now complete without a gallery, a drama and dance group, a resident poet and composer.

And the American Government is even more dependent upon art. For art works direct; it speaks a language without words, and is thus a chief means for proclaiming America's message to the world over the heads of dictators, and beyond the reaches of officialdom.

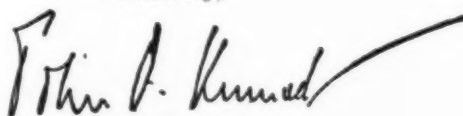
Creative work is not work done to measure. The climate in which art thrives is a delicate climate. It must foster individual work by sensitive persons. And it is of real importance that the Government not disturb this climate by meddlesome incursions, or limitations on the free play of mind.

But if the Government must not interfere, it can give a lead. There is a connection, hard to explain logically but easy to feel, between achievement in public life and progress in the arts. The age of Pericles was also the age of Phidias. The age of Lorenzo de Medici was also the age of Leonardo da Vinci. The age of Elizabeth also the age of Shakespeare. And the New Frontier for which I campaign in public life, can also be a New Frontier for American art.

For what I descry is a lift for our country: a surge of economic growth; a burst of activity in rebuilding and cleansing our cities; a breakthrough of the barriers of racial and religious discrimination; an Age of Discovery in science and space; and an openness toward what is new that will banish the suspicion and misgiving that have tarnished our prestige abroad. I foresee, in short, an America that is moving once again.

And in harmony with that creative burst, there is bound to come the New Frontier in the Arts. For we stand, I believe, on the verge of a period of sustained cultural brilliance.

Sincerely,

  
John F. Kennedy



Gustav Schirmer

*From Mendelssohn to Menotti, this giant publisher has been America's musical Niagara for 100 years*

By Robert Sabin



1861—the year that young Gustav Schirmer put up his name on his own publishing house at 701 Broadway, at 4th Street—was fateful in American history. The land was convulsed by the Civil War, and New York troops were housed in temporary barracks in City Hall Park. But even the war could not impede the mushroom development and sprawling energies of this raw, dynamic city and nation, which were still feeling growing pains.

New York itself was changing from year to year. Downtown, a ring of ships propelled by steam and sail bore witness to the fantastic commerce and immigration which the hungry young land required. On the one hand were progress, adventure, seemingly endless possibilities for growth. On the other (darker side) were the unbelievable poverty and degradation of those who had not found this the land of golden opportunity. Only a few blocks from the City Hall was the dreaded Five Points, the heart of the noisome slums from which mobs were to erupt in 1863, burning, slaughtering, pillaging, and terrorizing the whole city from July 13 to 16, during the Draft Riots.

But during all these middle years of the century, the city continued to expand prodigiously. In 1853, the first World's Fair in the United States was opened in a building feebly imitating Joseph Paxton's masterpiece for the Great Exhibition in London in 1851. It stood where Bryant Park now is. The tide was northwards. In 1858, Columbia College moved north to 50th Street.

and, in 1859, the firm of Lord and Taylor followed the trend by moving from Catherine Street to the corner of Broadway and Grand Street. The streets in the 50's and 60's were still broken up by patches of shanties and vacant lots, though venturesome souls were building homes there.

Culturally, too, there were signs of energy and ambition in this crude, self-conscious young nation that was destined to reach a world power and opulence a century later that were to remind some troubled observers of late Roman decadence. The New York Philharmonic Society had been founded in 1842, and on May 13, 1862, Theodore Thomas conducted the first concert of his own orchestra in Irving Hall in New York. The native-born Louis Moreau Gottschalk, equally popular as a pianist and as a composer, gave 80 concerts in New York during the winter of 1855-56, a record which has never been equalled.

Creatively, too, the voice of the militant American composer was heard in the land. George Frederick Bristow, born in Brooklyn in 1825, had left his position as one of the first violinists of the Philharmonic as the result of his caustic comments on the orchestra's neglect of native composers. But he soon returned, and the Philharmonic, which had played his Concert Overture, Op. 3, as early as 1847, performed four of his symphonies during the next 27 years. Furthermore, Bristow's opera "Rip Van Winkle" opened on Sept. 27.

(Continued on page 54)





Schirmer's original store at 701 Broadway in New York City



Rudolph Tauhert, president of G. Schirmer today



A piano transcription by a popular composer of the day listed in the 1869 catalogue of G. Schirmer, illustrative of the taste of the time



The seven Schirmer children photographed in 1878. Rudolph is on the left and Gustave on the right

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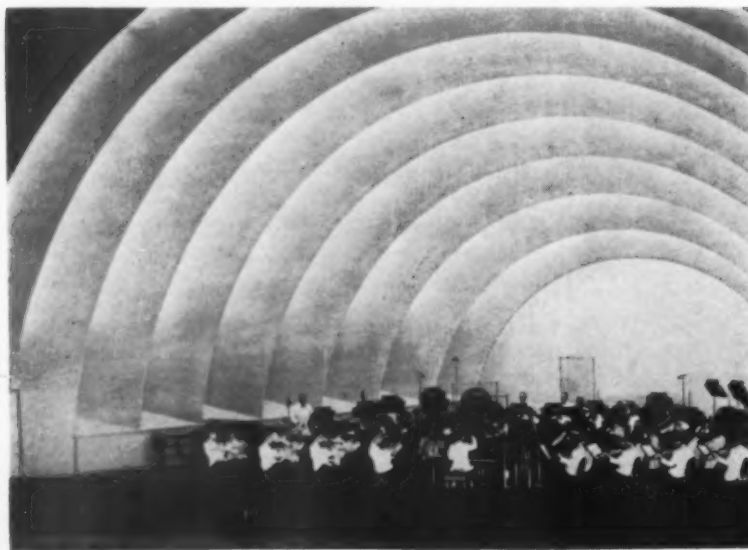
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CA

# PHILHARMONIC TOUR

*From coast to coast,  
in sunny Hawaii,  
the Philharmonic reaps  
friends and accolades*

Leonard Bernstein conducting from the piano in Hollywood Bowl



Rothschild Photo



Camera Hawaii

Leonard Bernstein in lei

The New York Philharmonic's first transcontinental tour since 1955 brought echoes of success resounding back to its home city from points as far west as Honolulu, as far north and south as Vancouver, B. C., and New Orleans. For his 42nd birthday, on Aug. 25, the conductor Leonard Bernstein met with 175 new friends from the Hawaiian Islands, stripped himself down to a loin cloth, flower lei, and coconut hat, and celebrated in Hawaiian style.

The Philharmonic was the first orchestra from the mainland ever to visit Hawaii. It was also the first visiting orchestra to play in the Hollywood Bowl and the celebrated open-air amphitheatre at Red Rocks, Colo.

To move the 106-man ensemble, with its 18,000 lbs. of instruments and baggage, various means of transportation were used. A fleet of planes carried the load at some stages of the trip. For the sweep southward from Chicago, through St. Louis, Memphis and other southern cities, thence back to New York, a private train with eight Pullman cars took care of the itinerant musicians.

In Vancouver and Chicago, the orchestra gave children's concerts on the format of its coast-to-coast TV programs. The *Vancouver Sun* wrote, apropos evening concerts: "America's foremost musical ambassadors have conquered again—Vancouver is theirs". In Atlantic City, the press referred to the orchestra as "directional fireworks".



The Philharmonic playing in the Rotunda of the Convention Center, Las Vegas

Las Vegas News Bureau

Leonard Bernstein and admirers at Vancouver, B. C.



A Philharmonic concert in the Red Rocks Amphitheatre near Denver



# PHILHARMONIC TOUR

# GRAND OPERA USA

By JOHN ARDOIN

Following quickly on the heels of the first day of fall is a fifth season of the year to most music-conscious Americans—the opera season. There will be hardly a corner of the United States that will not sound forth with Mozart or Menotti. But for most operaphiles, interest will be centered about the three major American companies in New York, Chicago, and San Francisco. Each of this operatic triumvirate has on its docket either new artists, new productions, or works new to their area of the country.

Five operas will be given in new productions at the Metropolitan during the 1960-61 season and ten others will return to the repertory after an absence of one or more seasons. Nine works heard last season will be repeated for a total of twenty-four operas in all.

"Nabucco" by Verdi, which will be presented at the Metropolitan for the first time, will open the season on Oct. 24. Thomas Schippers will conduct, Gunther Rennert will stage an opera for the first time in the United States, and scenery and costumes will be designed by Teo Otto and Wolfgang Roth. The cast will include Cornell MacNeil, in the title role, Leonie Rysanek, Rosalind Elias, Eugenio Fernandi, and Cesare Siepe.

"L'Elisir d'amore" by Donizetti, last presented in the 1949-50 season will be given in late November. Fausto Cleva will conduct the new production, which will be staged by Nathaniel Merrill, with settings and costumes by Robert O'Hearn, new to the Metropolitan. In the cast will be Elisabeth Soederstroem, Cesare Valletti, Frank Guarrera, and Fernando Corena.

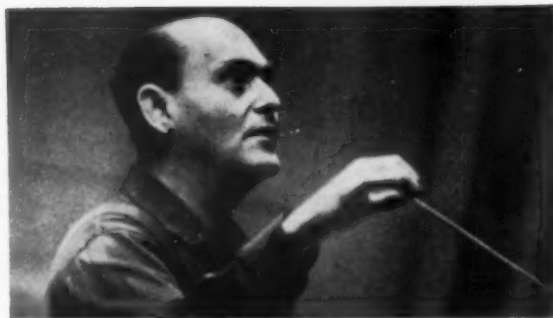
"Martha" by von Flotow, which has been out of the Metropolitan repertory since 1928-29, will have an English version, by Ann Ronell, and will be conducted by Nino Verchi, and staged by Carl Ebert. Oliver Smith will design the new production, and the costumes will be by Motley. The cast will

(Continued on page 57)

## New York



Kerstin Meyer



Georg Solti



Anneliese Rothenberger



Hermann Prey



Franco Corelli



Dina Formichini



Louis Melancon

Set designs for "Nabucco" (above) and "L'Elisir d'amore" (below)

Louis Melancon







Antonino Votto



Werner Schloske

Leni Bauer-Essy

## *San Francisco*



San Francisco Opera Assn.

Sandor Konya



Renata Scoetto

## *Chicago*

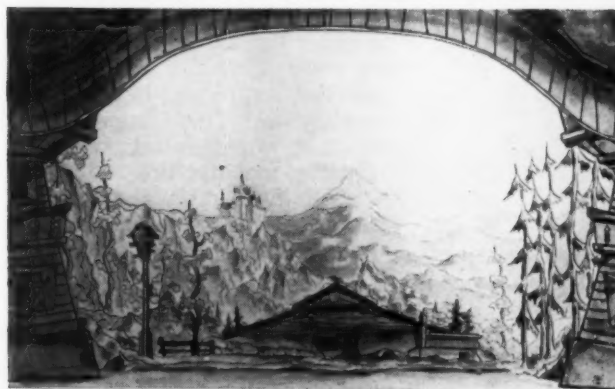


Eberhard Waechter



Bill Cogan

Set designs for "Wozzeck" (above) and  
"La Sonnambula" (below)



Bill Cogan



By Paul Henry Lang and Otto Bettmann

*(The following four pages are an exact reproduction of a representative section of this handsome illuminated chronicle. Dr. Bettmann's introduction on this page and all material on the next four pages are copyrighted 1960 by W. W. Norton and Company, Inc.)*

Because I spent my childhood in Leipzig, a city which resounds with echoes of Bach and the entire musical world, I have always had the idea of one day preparing a pictorial history of music. This present book is the result; it combines elements of my professional life as a graphic historian and my private life as a happy lover of music.

A pictorial history of music can never be merely a picture album, however, for no amount of illustrative material can by itself create a meaningful panorama of music. There must be, in addition to pictures, an intrinsic plan, a unified point of view which the reader can grasp and use to achieve comprehension. The history of music which, to my mind, has always been distinguished by just these qualities is Paul Henry Lang's *Music in Western Civilization*. In an age of specialization, Dr. Lang's book is unique in its broad outlook and vigorous presentation. This book seemed to me pre-eminently suited for adaption as a basic text for a pictorial history of music, and I was delighted to find that Dr. Lang's interest in such a project matched my own.

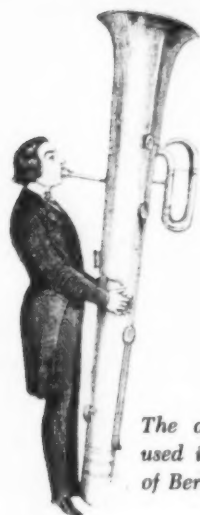
In condensing and adapting *Music in Western Civilization* I aimed at preserving the continuity of Dr. Lang's text and utilizing wherever possible its broad cultural viewpoint. As for the pictures, I endeavored to illustrate and emphasize those subjects and periods which would be of greatest interest to the reader, and therefore supplemented the chronological sequence of the text at logical points with pictorial, topical, or biographical surveys. Whenever the evolution of a particular school of music or the emergence of a commanding personality demanded more detailed scrutiny, I assembled a picture-text unit that supplements, but does not interrupt, the main narrative.

To give two examples: the discussion of Domenico Scarlatti seemed the appropriate place to complement Dr. Lang's history with a picture unit presenting the rise of the harpsichord. Similarly, the discussion of Richard Wagner was the logical point to survey pictorially his influence on the growth of the orchestra, and the consequent emergence of the modern conductor.

The history of music is a continuous development; and in order to understand and appreciate the more familiar 18th- and 19th-century musical literature, it is necessary to be aware of its roots in the past. Moreover, our musical horizons are expanding today; listeners are learning to enjoy Renaissance madrigals and Baroque choral works, as well as Romantic concertos, and for modern readers, no history of music would be meaningful without a survey of these early periods. As for post-Romantic music, we have provided a detailed coverage of the most recent developments. Dr. Lang has contributed new passages analyzing contemporary music, a task for which he is particularly well equipped both as musicologist and as one of this country's most respected music critics.

All the additional material makes *A Pictorial History of Music* essentially a new book. Its authors hope it will add to the reader's enjoyment of music by giving him a better understanding of how the divine art evolved.

Otto Bettmann



*The ophicleide was widely used in the Paris orchestras of Berlioz's time.*



*Adolph Sax and his sax horn which became an important orchestral element.*

## Enrichment of the Orchestra

THE BEGINNING OF THE Romantic era, and the advent of program music and grand opera all contributed to a considerable enlargement of the orchestra. In Mendelssohn's time, about 1840, the Leipzig Gewandhaus Orchestra, one of the few independent concert orchestras (most of the others were opera orchestras which also gave concerts), consisted of about sixteen to twenty violins, five violas, four cellos, four basses, and the usual complement of winds. This was the norm; but in the big opera houses — Covent Garden, Milan, Munich, Paris, or Naples — the strings were fifty or sixty strong.

Furthermore, the orchestra increased in size as new instruments were added. The English horn, bass clarinet, trombones, a second pair of horns, harp, all manner of percussion instruments joined the ensemble; this necessitated enlarging the string body. Besides growing larger, the orchestra also became more mobile with the introduction of the valve mechanism which permitted horns and trumpets to play all the notes in the chromatic scale. With Wagner, the tubas, contrabass, trombone, bass trumpet, a second harp part, and other newcomers appear; the number of woodwinds was raised from pairs to a group of three (later four); and the horns increased from four to eight.



*Vuillaume's twelve-foot octobass, pitched one octave below the cello.*





*Jullien, a true showman-conductor, staged large concerts in London. He conducted Beethoven with a special baton.*



*Three Bayreuth conductors: left to right, Herman Levi, Hans Richter, and Felix Mottl.*

## *Emergence of the Virtuoso Conductor*



*François Habeneck was one of the first modern conductors of symphonic music. Originally a violinist, he remained a violin-bow conductor.*



*Hans von Bülow. He made the German orchestra a model for the orchestras of all other countries.*





*Liszt was the first conductor to use body movements and facial expressions to convey essential phrasing, rhythm, and dynamics to the orchestra.*

CONDUCTING is a very old musical practice whose origins are lost in history; but the art as we know it, that is, leadership by an individual who is not a member of the performing group itself, dates from about 1800. The conductor was replacing the old "master at the keyboard" and the bow-wielding concertmaster. By the end of the second decade of the 19th century, Weber and Spohr were conducting with a white birch baton, although not without opposition from the old guard. Weber was the first outstanding conductor in the modern sense; he bestowed the same conscientious care on the works of his colleagues as he did on his own. So did Mendelssohn. Otto Nicolai (1810–1849), who founded the Vienna Philharmonic, was their counterpart in the south. Berlioz, a very able conductor, was the first guest conductor. But perhaps the greatest, most feared, and most admired conductor before Wagner was Gasparo Spontini (1774–1851), who ruled Berlin with an iron hand. Then came the famous Wagner conductors, developed by the master: Hans von Bülow, Hans Richter, Hermann Levi, and of course, even before them, Liszt.



*Wagner was phenomenal even as a conductor. His book *On Conducting* (1869) shows he was thoroughly familiar with the practices of both the old and new schools.*

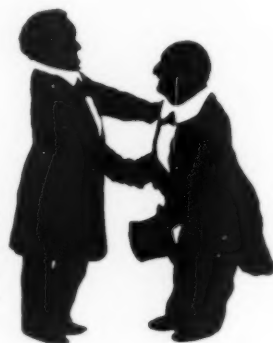
## Anton Bruckner

ALTHOUGH THE REVERBERATIONS of Wagner's ideas were felt in every field of music, few composers openly admitted their indebtedness to him. One of these few was Anton Bruckner (1824–1896) who, despite his Wagnerian credo, stands rather outside his time. He lived in a small-town clerical atmosphere; but he reveled in the pomp of Wagner's orchestra, and the boldness of Beethoven; and his Masses and symphonies combine a childlike medieval religiosity with the verbosity of the post-Romantic idiom.

This medieval soul living in the 19th century struggled with the problem of finding an artistic relationship to God. He dedicated a symphony "to the good Lord," and found an adequate and congenial expres-



*Bruckner acknowledges a rare ovation. He was deeply humble, often moved to tears.*



*Wagner patronized Bruckner, who in return worshipped "the master of masters."*

sion for his mystic soul in his Masses, which with Liszt's similar works are undoubtedly the most significant Catholic church music written in the Romantic and post-Romantic eras.

Bruckner's symphonies from the first epic utterances are torrents of music, great hymns, broad and inundating; they therefore offend against the essence of symphonic thought, which is logic and economy. Bruckner is a perpetual eulogizer, always the same, always saying the same thing in the same way, with the sameness of a majestic river. Some of his symphonies have no individuality, no particular mood; indeed, his whole symphonic output is one large poem. Like Brahms, Bruckner attempted to cleanse music of the extramusical literary components forced on the art by Romanticism; but by the time he wrote, the symphony was no longer a living force. What Brahms could achieve with the utmost discipline of thought, Bruckner could match only in certain details — a beautiful slow movement, a bold scherzo, a dreamy Romantic exposition. Not one of his works attains true symphonic greatness.

*Anton Bruckner in his Vienna apartment. He fought a tragic struggle for recognition. Originally an organist, his symphonies are gigantic organ fantasies.*

# NATIONAL REPORT

Los Angeles

## Return of Heifetz

Hollywood Bowl's closing weeks of its 39th season moved in a sort of grand crescendo through six concerts of the Los Angeles Philharmonic conducted by Eugene Ormandy and three appearances of the touring New York Philharmonic conducted by Leonard Bernstein. Ormandy's concerts were climaxed by a stirring performance of the Verdi "Requiem" with the Roger Wagner Chorale on Sept. 1, and the New York Philharmonic series with a rare solo appearance of Jascha Heifetz playing the Brahms Violin Concerto on Sept. 4. A third well-planned climax failed to materialize when Renata Tebaldi cancelled a special concert scheduled for Aug. 26.

Mr. Ormandy's conception of the Verdi "Requiem" was an imposing one, which maintained a fine balance between the spiritual and dramatic elements of the work. The Roger Wagner Chorale sang with a superb range of color and dynamic variation, ably assisted by the orchestra and the uniformly satisfying contributions of the four soloists: Gloria Davy, soprano; Nan Merriman, mezzo-soprano; Richard Verreau, tenor; and Peter Harrower, bass.

The New York Philharmonic concerts marked the first time a visiting major orchestra has appeared in Hollywood Bowl. Both the opening concert on Sept. 2, and the Sept. 4 concert at which Mr. Heifetz played, found the huge amphitheatre filled to its 18,000-plus capacity, and the final program on Sept. 5 was heard by an audience of more than respectable size, considering the Labor Day holiday.

Contrary to the usual habit of visiting orchestras in this city, Mr. Bernstein's opening program made no concession to easy popularity, listing Berlioz's "Roman Carnival" Overture; Beethoven's Piano Concerto No. 1, with the conductor as soloist; and Bartok's Concerto for Orchestra. The orchestra's playing was of gratifying verve, particularly in the Bartok, and Mr. Bernstein's crisp and articulate keyboard style supplied a clear and meticulous definition of the Beethoven.

Mr. Heifetz's reappearance after an absence of two years was the signal for an enormous turnout and breathless interest. He played the Brahms Concerto with all his usual musical authority, with magical mastery of his instrument, and with angelic purity of tone.

An orchestra invariably tends to deteriorate during a long summer of guest conductors, but Mr. Ormandy's heroic efforts with the Los Angeles Philharmonic brought the group to a consistent peak of performance. His opening program, on Aug. 16, was all-orchestral. His second concert, on Aug. 18, was titled "An Evening in Old Vienna," and opposed music by Schubert and Mozart to a second half of Johann Strauss, with Laurel Hurley, soprano, as soloist.

Eugene Istomin was the piano soloist, on Aug. 25, giving the best account of his abilities he has ever offered here in a highly poetic interpretation of Beethoven's "Emperor" Concerto. The conductor presented a novelty in Eugene Zador's Scherzo, a deft and entertaining bit of virtuosity that won the composer two recalls from an audience never very sympathetic to innovations.

In view of the limited number of rehearsals and the indifference of the American public to its own composers, it was audacious of Mr. Ormandy to prepare an all-American program for Aug. 30. But he was well repaid for his efforts; the orchestra played as

if it had known the music for years, and the public response was actually enthusiastic. Orchestral works were Cowell's Hymn and Fuguing Tune No. 3, Ned Rorem's "Eagles," Barber's Adagio for Strings, and Piston's Symphony No. 4. John Browning learned MacDowell's Piano Concerto No. 2, in D minor, for the occasion, and played it with brilliant technical fluency and poetic insight. Even Gershwin's "Rhapsody in Blue" profited from the co-operation of two such serious musicians as Mr. Browning and Mr. Ormandy.

Walter Hendl was the conductor for an orchestral concert on Aug. 9, and a concert version of "Madama Butterfly" on Aug. 11. On the earlier date he exacted clean and precise playing in the Overture to Berlioz's "The Corsair," Ives's Symphony No. 2, and Respighi's "Roman Festivals." Leonard Pennario was the soloist at this concert, playing Rachmaninoff's Piano Concerto No. 2 with warm propulsion and his usual technical competence.

The "Butterfly" was sung in costume and partly acted out on each side of the stage by Dorothy Kirsten, Katherine Hilgenberg, Richard Verreau and Walter Cassel. All except the four principal characters were omitted, involving large cuts in the score. The vocal qualities of the production staged by Vladimir Rosing were reported to be excellent. It was not seen by this reviewer.

The Royal Danish Ballet made its local debut in the Greek Theatre with 15 performances, Aug. 18-Sept. 3. There was much fine and well-trained dancing, and some interesting repertoire items, though as a matter of tradition and principle the company does not always seem to strive for the exciting effects American audiences have come to expect in ballet.

In honor of Lotte Lehmann's 50th year in the lyric theatre, the opera department of the Music Academy of



A scene from the West Coast premiere of "Arabella" with Jane McGowan, Roy Samuelson, Martha Lewis

George Newell

the West presented the first West Coast performance of Richard Strauss's "Ara-bella" in the Lobero Theatre, Santa Barbara, on Aug. 20, 22, 24. Mme. Lehmann's staging produced astonishing results from a student cast of young professionals, and Maurice Abravanel's conducting made the student orchestra play better than could possibly have been predicted. In the various performances leading roles were sung by Roberta Messer and Jane McGowan in the title role, Ronald Holgate and Roy Samuelson as Mandryka, Jean Cook and Judy Reed as Zdenka, Teresa Racz and Betty Hooten as the Countess, Earl Fisher as Matteo, and Roy Neal and Oma Galloway as the Count.

—Albert Goldberg

### Aspen, Colo.

#### Copland Celebration

This summer's Aspen Music Festival was a feast for musical epicures with its varied and unusual programs. Aaron Copland's 60th birthday was celebrated and Beethoven was the Festival's featured composer.

Mr. Copland conducted his Orchestral Variations and, as a contrast, his skillful "Red Pony" Suite. Two works of another American composer, Peter Mennin, were heard on Aug. 14. His "Moby Dick" and the massive Sixth Symphony were ably performed by Izler Solomon and the Festival Orchestra.

Darius Milhaud conducted three of his works on July 31. The Second Viola Concerto was played with impeccable artistry by William Primrose, and "La Création du Monde" and the Symphonie Concertante both had scintillating performances.

Mozart's "Requiem" was given a devoted performance on July 24 in memory of Mack Harrell. The four soloists, Adele Addison, Jennie Tourel, Leslie Chabay, and Hans Hotter, sang beautifully, and the chorus and orchestra were excellent. Two Mozart concert arias were also performed by Miss Addison and Mr. Chabay.

Miss Tourel was the superb soloist in a performance of Mahler's "Songs of a Wayfarer." Eudice Shapiro's

beautiful playing of Mozart's A major Violin Concerto and Szymon Goldberg's and Roman Totenberg's exciting performances of the Beethoven and Szymanowski Violin Concertos were other festival high points. Zara Nelsova was soloist in the Bloch "Schelomo."

Rosina Lhevinne's playing of the Chopin E minor Concerto was an artistic triumph and brought her a standing ovation. Leonard Shure was heard in Beethoven's Third Piano Concerto and the "Diabelli" Variations. Eugene Istomin gave vibrant performances of Beethoven's Fifth Piano Concerto and the "Waldstein" Piano Sonata. Joanna Graudan made Beethoven's rarely played "Bagatelles" a pleasure to hear, and she joined her husband, Nikolai Graudan, in Bach's G minor Cello Sonata.

Brooks Smith was a splendid partner for Miss Shapiro in Mozart's C major Violin Sonata, for Mr. Goldberg in Beethoven's "Kreutzer" Sonata, and for Miss Tourel in Berlioz's "La Mort de Cléopâtre." Beethoven's "Gellert" lieder and his "An die Hoffnung." Mr. Smith also played Charles Jones's Sonatine for Piano.

Miss Addison sang with distinction the premiere of Avshalomov's "Two Old Birds" and Dallapiccola's Divertimento. Mr. Chabay gave a program devoted to a Purcell suite of songs and Beethoven's "An die ferne Geliebte" and "Goethe" lieder, while Mr. Hotter was heard in songs of Ireland, Purcell, Vaughan Williams, Strauss, Schubert, and Wolf.

The Hungarian Quartet—Zoltan Szekely, Michael Kuttner, Denes Koromzay, and Gabriel Magyar—gave devoted performances of Beethoven's Quartets in F major and B flat major, Milhaud's Seventh Quartet, Piston's First Quartet, and Schubert's Quartet in D minor.

Beethoven's Trio in C minor was a supreme achievement as played by Miss Shapiro, Miss Nelsova, and Mr. Smith. Copland's Piano Quartet, with the composer at the piano, was heard, as well as Mr. Jones's "Epiphany", with Madeleine Milhaud as reader.

Mozart's "Magic Flute" was performed on July 29, 30, 31, by Aspen

students, using Thomas Martin's English translation. Elemer Nagy was the scenic designer. Under Felix Popper's vigorous direction, the performance moved smoothly, and its length seemed negligible due to Mr. Nagy's multi-projection system. Beverly Christiansen and Joan Butherus alternated as the Queen of the Night; Joan Gavoorian and Joyce Zastrow, as Pamina; Connie Moffit and Ida Faiella, as Papagena; John Dennison and Fletcher Wolfe, as Tamino; and Raymond Michalski and Donald Arthur, as Sarastro.

—Emmy Brady Rogers

### Red Rocks, Colo.

#### Soloists Dominate

Denver's 14th annual Red Rocks Festival, with Saul Caston conducting the Denver Symphony, was paced less spectacularly than in previous seasons and stressed primarily famous soloists.

An Italian Night, on July 6, opened the series. Dorothy Kirsten was heard in moving performances of "In quelle trine morbide" from "Manon Lescaut", "Io son l'umile ancella" from "Adriana Lecouvreur", "Vissi d'arte" from "Tosca" and "Un bel dì" from "Madama Butterfly". Robert Merrill was at his best in two Verdi arias, "Eri tu" from "Un Ballo in Maschera" and the "Credo" from "Otello". The two singers joined in the Act II duet from "La Traviata", aided by Mr. Caston's sympathetic support.

Byron Janis was soloist on July 19, bringing elegance to the Liszt E flat major and the Rachmaninoff C minor Piano Concertos. On July 22 and 23, the San Francisco Ballet was seen in "Danza Brillante", "Filling Station", "The Nutcracker", "Divertissement d'Auber" and "Caprice". Ottavio de Rosa conducted.

John Browning appeared in the Tchaikovsky First Piano Concerto as a refined and poetic soloist on July 26. For the July 29 concert, Jennie Tourel and Roman Totenberg were the guest artists. Miss Tourel sang superbly in Dido's Lament from "Dido and Aeneas", "Voi che sapete" from "The Marriage of Figaro", "Una voce poco fa" from "The Barber of Seville", Duparc's "L'Invitation au voyage" and "Adieu, forêts" from "Jeanne d'Arc". Mr. Totenberg was heard in a warm and romantic performance of Lalo's "Symphonie Espagnole".

The Festival's climactic ending was the concert on Aug. 3 by the New York Philharmonic under Leonard Bernstein. The orchestra was cheered by an audience of 10,500 which filled the vast amphitheatre an hour before starting time. Since both the conductor and the orchestra were there early also, they graciously gave an encore beforehand. Berlioz's "Roman Carnival" Overture. The scheduled program included Mr. Bernstein's Overture to "Candide", Roy Harris' Third Symphony, Copland's "El Salon Mexico", and Brahms's First Symphony —Emmy Brady Rogers



Photo by Berko

A scene from Act I of Mozart's "The Magic Flute", presented this summer by the Opera Workshop of the Aspen Music School



## REMEMBER

JANUARY 1, 1961  
ANNUAL ISSUE OF  
MUSICAL AMERICA  
ADVERTISING SPACE  
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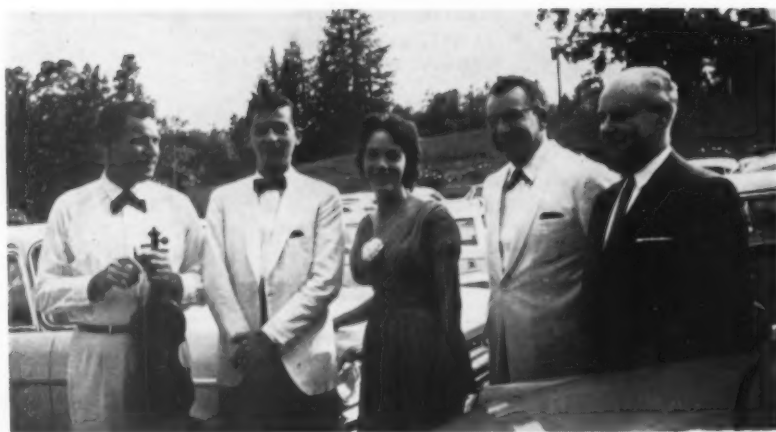
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Seen left to right at this summer's Brevard Music Festival are Emil Raab, concertmaster; Ivan Davis, pianist; Beverly Wolff, contralto; James C. Pfohl, conductor; and Paul Thomas, chairman of the Board of Trustees

## Brevard, N. C.

### In a Hidden Cove

On Sunday, Aug. 21, when the Brevard Music Festival closed, a capacity crowd filled the rustic auditorium at the music center in a hidden cove in the heart of North Carolina's Blue Ridge mountains; and there was a sense of eager anticipation in the eyes of the music director, James Christian Pfohl, as he talked hopefully of 1961—which will be the 25th anniversary of the Transylvania Music Camp, which each summer precedes the music festival and which "fathered" it.

If there were those in the audience who were looking ahead, their appetites must have been sufficiently whetted. The 1960 festival could well rank as one of the finest since they began in 1946 (ten years after the camp was established).

The orchestra's string section had improved over 1959, while the wind sections maintained a standard of quality which has become tradition at the festival. The most marked change over the years has been in the age of the orchestra performers. In its early years, most festival musicians were specially imported professionals. This year, the overwhelming majority were either advanced players from the music camp or faculty members. This is a testimonial to the progress the camp has made.

The regular festival concerts were augmented for the second year by chamber-music programs on Wednesdays, featuring members of the festival orchestra.

The festival opened Sunday, Aug. 7, with an all-Brahms program, consisting of the Haydn Variations and the "German Requiem." The orchestra was joined by the festival chorus, directed by Martin R. Rice, and Irene Calloway, soprano, and Peter Harrower, bass-baritone.

On the following week end, the featured soloists were Beverly Wolff, mezzo-soprano, and Ivan Davis, pianist. Outstanding was the performance by

Miss Wolff and the orchestra of Leonard Bernstein's "Jeremiah" Symphony. Miss Wolff also shone in Gustav Mahler's "Kindertotenlieder." Mr. Davis was at his best in Rachmaninoff's Variations on a Theme of Paganini.

The final weekend of the festival series featured Leonard Pennario, playing the Third Piano Concerto of Rachmaninoff, on Aug. 19; Prokofiev's Third, on Aug. 20; and Brahms's First, at the closing concert. His outstanding effort was the Prokofiev, although here it was a choice between three truly fine performances indeed.

All agreed that the orchestra shone particularly in the Sibelius Second Symphony, on Aug. 20, when the lovely tone and balance of all choirs of the orchestra were in particular evidence.

Brevard festival-goers will not forget, either, the fine closing performance of Brahms's First Symphony—a specialty of Mr. Pfohl's. The orchestra received a standing ovation—now becoming traditional as hundreds of music-lovers from the South express their appreciation for quality work year after year in this summer music capital of the South.

—Francis L. Church

## Fish Creek, Wis.

### Unique Festival

Thor Johnson conducted the eighth annual series of nine concerts of the Peninsula Music Festival, Aug. 6-21, in the auditorium of the Gibraltar High School in Fish Creek. For the opening program, Mr. Johnson presented a sparkling performance of Mozart's Symphony No. 36, Griffes' "The White Peacock", and Lopatnikoff's vigorous Concertino for Orchestra. Claude Frank, as soloist in the Schumann Piano Concerto, took a matter-of-fact, rather heavy handed approach to the music. But his technique was secure and rhythmically precise.

A Sunday matinee featured the first of the 1960 Festival commissioned

works, Elliot Weisgarber's "Sinfonia Lyrica, In Memory of Ralph Vaughan Williams". Dedicated to Mr. Johnson, Mr. Weisgarber's somber, darkly colored, three-movement work lacked contrast and, at first hearing, seemed overextended. It was, however, expertly constructed and scored.

Chausson's "Poème de l'amour et la mer", for soprano and orchestra, employed the clear-voiced Ilona Kombrink, who was also heard in "Salce, salce" and "Ave Maria" from Verdi's "Otello". Miss Kombrink's singing, marked by tonal beauty and dramatic intensity, was particularly affecting in the Verdi arias.

A youth concert offered an important first performance of Debussy's "The Box of Toys" for narrator and orchestra. Originally written for piano and unfinished at the composer's death, the music was later orchestrated and presented as a ballet. Suggestions of a narration, placed in the piano score by Debussy, excited the interest of Donald Richie, film critic of the *Japan Times*. Examination of Debussy's correspondence convinced Mr. Richie that the composer had intended the piece for orchestra with narration, and after extensive research, Mr. Richie prepared the delightful script. Debussy's music completely captivated the youthful audience. Mr. Richie was the narrator, enchanting everyone with his infectious humor. "Box of Toys" may well become a formidable rival of the well-worn "Peter and the Wolf".

Two young artists, provided by the University of Wisconsin's summer music clinic, won debut appearances with the orchestra. They were Mary Margaret Rau, pianist and Mary Albers, oboist.

Mid-week found a group of artists chosen from the orchestra serving as soloists. Vivaldi's Concerto in G minor for bassoon, a United States premiere, held no technical terrors for Nicholas Kilburn, the soloist. William Preucil mastered the intricacies of Hindemith's "Der Schwanendreher", for viola and orchestra, and John Krell, flute, with Robert Marcellus, clarinet, joined Gail Barber, harpist, in Ravel's "Introduction and Allegro".

Darius Milhaud's "Concertino d'hiver" was played by Henry C. Smith III, trombonist, and Charles Treger, new concertmaster of the orchestra, performed Vaughan Williams' "A Lark Ascending" with rare beauty of tone and poetic insight. A first United States performance of the Serenade for Orchestra by the contemporary Czech composer Isa Krejci proved exceptionally absorbing. In three movements, this is a lively, rhythmic score, making original use of folk color. James Standard, bass, was warmly welcomed as soloist in Ravel's "Don Quichotte à Dulcinée" and in two Verdi arias.

Mr. Frank returned as soloist in the Beethoven Third Piano Concerto. Authentic in style, and technically sure, his excellent performance was matched in every detail by Mr. Johnson's accompaniment. The second of the 1960 commissioned works, "Nigerian Mina-

tures" by Fela Sowande, African organist and composer, was given its world premiere. This exotic suite is in six brief movements. The orchestra's affectionate reading of the strangely beautiful music was truly moving.

A special feature of this year's programs was the solo recital by the renowned harpsichordist Fernando Valenti.

Charles Treger appeared in a fiery performance of the First Rhapsody of Bartok. His tone is surprisingly large and vibrant without ever losing quality and he solves technical problems with assurance and ease.

The Festival concluded with a performance of Vivaldi's "Gloria". A group of singers from the choral workshop of the University of Wisconsin, trained by Edward Sprague, coped resolutely with the complexities of the work.

—Dorothy Fee

## New London

### Annual Dance Festival

Participants in the 13th annual American Dance Festival held in Palmer Auditorium of Connecticut College, on Aug. 18-21 were Jose Limon and Company, Merce Cunningham and Company, Ruth Currier and Company, Pearl Lang and Company, Lucas Hoving and Company, the Charles Weidman Repertory Group, and Jack Moore, the 1960 Doris Humphrey Fellow at the Connecticut College School of Dance.

There were two novelties on the opening program on Aug. 18: Mr. Cunningham's "Night Wandering", with a score by Bo Nilsson, in its American premiere; and Miss Currier's "Transfigured Season", in its world premiere. The rest of the program was made up of Mr. Limon's "The Traitor" and Miss Humphrey's "Passacaglia and Fugue."

The second program brought two world premieres: Miss Lang's "Shira", dedicated to the memory of the late Margaret Lloyd, dance critic of the *Christian Science Monitor*, with music by Alan Hovhaness; and Mr. Cunningham's "Crises", with a score by Conlon Nancarrow. The other works were Miss Lang's "Black Marigolds" and Mr. Cunningham's "Rune". Simon Sadoff conducted the orchestra for "Shira", with Emanuel Vardi as viola soloist.

The matinee on Aug. 20 offered two novelties: Mr. Hoving's "Wall of Silence", with music by Florent Schmitt; and Mr. Moore's "Songs Remembered", to music by Alban Berg. Also seen were Mr. Cunningham's "Suite for Five"; and Mr. Weidman's "Lynchtown" and "Bargain Counter".

The program on Aug. 20 was made up of Mr. Limon's "Ritmo Jondo" and "Missa Brevis", Miss Currier's "Tocantata", and Miss Humphrey's "Night Spell". The final program brought Mr. Limon's "Moor's Pavane", Mr. Cunningham's "Crises", Miss Lang's "Shira", and Miss Currier's "Transfigured Season".

## Chautauqua

### Record Crowds

The Chautauqua Institution offered a wide variety of attractions during its successful seven-week summer season. Record crowds totaling some 175,000 jammed the Amphitheatre to hear the Chautauqua Symphony, under the direction of Walter Hendl with such excellent soloists are Berl Senofsky, Ozan Marsh, Mischa Mischakoff, and Laszlo Varga.

The orchestra, Chautauqua's greatest musical drawing-card, was made up of members of the New York Philharmonic, and similar ensembles in Pittsburgh, Detroit, Chicago, Boston, Cleveland, and other cities. New works presented included the newly-revised Kabalevsky Piano Concerto No. 2, a Double Concerto by C. P. E. Bach, and David Kraehenbuehl's "Epitaphs Concertants".

Berl Senofsky appeared twice with the orchestra and once in recital. The violinist lived up to his fine reputation, distinguishing himself in the Brahms and Beethoven concertos. Laszlo Varga, first cellist of the New York Philharmonic, presented the rarely performed Prokofieff Cello Concerto. Mr. Varga's impeccable technique and intonation and a rich tone produced superb results.

Mischa Mischakoff, a Chautauqua favorite, gave a musically brilliant reading of the Mozart Violin Concerto No. 3. A standing ovation was given Ozan Marsh following his performance of the newly-revised version of the Kabalevsky Piano Concerto No. 2.

Risë Stevens' appearance in the Amphitheatre will be remembered for its beautifully projected performances. A capacity and enthusiastic audience greeted Roberta Peters, who had sung here before.

The Chautauqua Opera Association has been given a musical boost under the direction of John Daggett Howell, new artistic director. Besides presenting a number of outstanding operas dur-

ing the season, he sent a troupe of singers to the Bermuda Festival for 15 performances of "Cosi fan tutte".

Other notable performers during the season were Armin Watkins, Robert Spillman, and Muriel Kilby, pianists, and Blanche Winogron, harpsichordist.

—Patricia Benkman

## Princeton, N. J.

### Model Seminar

The mere fact that 28 young, but experienced composers had a chance to come together from all parts of the United States and hold high-level discussions is reason enough to establish the Seminar in Advanced Musical Studies as, possibly, the most important motivation in the progress of contemporary American music.

The second such Seminar was held at Princeton University from Aug. 15 to Sept. 3, under the sponsorship of the Fromm Music Foundation of Chicago and the University's music department. By sustaining an atmosphere of serious cultural nature, it served as a model for other educational institutions to follow.

Roger Sessions, composer and Conant Professor of Music at Princeton, directed the Seminar. The faculty included also Karl-Birger Blomdahl, Swedish composer; Elliott Carter, composer in residence at Yale University; Milton Babbitt and Earl Kim, composers and members of the Princeton faculty.

Two meetings of one-and-a-half hours each were held every morning, Monday through Friday. Mr. Sessions' lectures dealt with phases of his own music, with special reference to his "Idyll of Theocritus", and to rhythm, movement, and design. Mr. Blomdahl's lectures dealt with text and music, with illustrations from his "Aniara", "Anabase", and "In the Hall of Mirrors", presented through tape recordings. Mr. Carter lectured on contemporary music and its relation to the American milieu.

—Sherman Krane



Ozan Marsh, pianist, signing autographs after his Chautauqua concert this summer



# INTERNATIONAL REPORT

## Salzburg

### Festival in Decline? Two Diverse Views

One mediocre year does not necessarily mean that the Salzburg Festival has declined permanently, but if this season is symptomatic of what the future has in store, I shall be obliged to retract much of the praise I have had in the past for this institution.

For 13 years (that is, since 1948) I have attended the Salzburg Festival and defended it against criticism I felt to be unjust. My defense was based on two main factors: the prominence given the operas of Mozart and the high quality of the performances. This year I can defend it on neither count.

The opening of the new Festspielhaus (see September issue) seems to have had the effect of pushing Salzburg's most famous son into the background. For a performance of "The Magic Flute", Joseph Keilberth conducted as through a glass darkly, going through the motions in a routine way and producing correspondingly routine results. The cast had two bright spots: Fritz Wunderlich as Tamino and Walter Berry as Papageno. But this is not enough for Salzburg, where one has the right to expect that every performance should be outstanding.

"The Marriage of Figaro", which I did not see this time, is reported to have been even less excusable. Considering that the "Figaro" performance I saw in Salzburg three years ago was of surpassing excellence—the best I have ever seen and heard—I feel justified in taking a dim view of current developments. True, "Così fan tutte", which I missed because of a tight schedule, received high praise, and "Don Giovanni" had a divided press. Still, one-and-a-half out of a possible four is a wretched score for a festival of world renown.

I wonder at times what makes the Salzburg Festival tick. This year the new house could have provided a perfect setting for Verdi's "Don Carlo"—a big opera suited to the huge stage. But what happens? "Don Carlo" is given in the open-air Felsenreitschule, and in the new Festspielhaus, Frank Martin's "Le Mystère de la Nativité" is staged as if it were in the Felsenreitschule—as if the theatre had an immutable stage.

In "Le Mystère", which had its first stage production on Aug. 15, four "houses", modeled after frescos by Fra Angelico, were built and alternately illuminated on this new stage, equipped to do every trick in the book. This decor was not changed throughout, appropriately enough to the work in question but hardly to the new Festspielhaus.

Martin's work was given a sumptuous



Salzburger Festival  
Martin's "Le Mystère de la Nativité", which received its world premiere at the Salzburg Festival this summer

setting, with splendid costumes and with the chorus on two (sometimes three) levels. The music itself might be described as "noble". If this sounds a bit like damming with faint praise, that is because it is so intended. Besides being "noble", the score tends to be long-winded and boring. It is well written, undoubtedly sincere in its religious intent, and containing some fine passages. But the ideas are not quite strong enough; the work never quite takes off. Heinz Wallenberg conducted an excellent cast, which included Teresa Stich-Randall as Mary. "Don Carlo" was highly impressive.

The superb conducting of Nello Santi was matched by the splendid performances of Boris Christoff as Philip II, Eugenio Fernandi as Carlo, Ettore Bastianini as Rodrigo, Sena Jurinac as Elisabeth, and Christa Ludwig as Princess Eboli. —Everett Helm



Regina Resnik and Teresa Stich-Randall in Martin's "Le Mystère"

When the curtain rose on the stage of the old Festspielhaus at Salzburg, the first accent one felt in the new staging of Mozart's "Don Giovanni" by Oscar Fritz Schuh was the sombre setting designed by Teo Otto, suffused with the spirit of Baroque night. Schuh gives this first scene an aura of hate and bitter conspiracy, which later disappears completely. Herein only in his direction of the performers inconsistent. In other respects it throws new, often astonishing light on the action, and could scarcely be surpassed in logic and penetration.

When, for example, Giovanni's and Zerlina's hands reach towards each other, during the "Là ci darem la mano", and the girl draws hers back, just before they touch, when the wooing of the seducer becomes more ardent and the play of hands is repeated with variations until the hesitant girl is finally subject to his will, we are bewitched by a theatrical imagination that can intensify life as in a concave mirror.

Otto's scenery, which blends well with the sumptuous and ingenious costumes of George Wakhevitch, seems to stem from a visionary borderland, where objects become meanings, city

vistas become a tangle of surging houses, and spotlights become marks of dramatic emphasis. Yet the Spanish and Mediterranean spirit of the scenery is always preserved.

The cast was a happy chance of synthesis. It combined different traditions—Italian for the rural and buffoon spheres, German and American for the seria figures. As Donna Anna, Leon-type Price dominated the stage line a priestess of magic. After an initial, perceptible nervousness, she achieved an ever more perfect bel canto, an ever luminous sustained tone and expressive shading.

Beside her, in the mask of a nostalgic Marlene Dietrich, was Elisabeth Schwarzkopf, as Elvira. Hers was a fascinating performance, both in the gesture and mime and in the brilliance of the coloratura.

Eberhard Waechter's handling of the title role formed a stylistic bridge between these two. His velvety, bright baritone voice was light as a feather in the racing champagne aria, flattering in the cantilena of the serenade. A mobile actor, elegant and extremely handsome in appearance, he reached greatness in



the encounter with the stone guest and the death scene.

Bubbling comic exuberance dominated Walter Berry's characterization of Leporello. It displayed lightning-tongued speech, hilarious grimaces and gestures, and a range of imaginative projection from outrage to sheer animal terror.

Graziella Sciutti chirped like a little bird in Zerlina's roulades, revealed a honeyed soprano in the cantilenas and veered so bewitchingly between the nobleman and her peasant bridegroom that one could not see and hear enough of her. Besides this dove, Rolando Panerai placed a pugnacious, hot-tempered, jealous Masetto, easy to reconcile in his peasant stupidity.

Whereas Nicola Zaccaria handled the deep bass of the Commendatore in masterly fashion, Cesare Valletti sang with a colorless and unattractive tone and seemed to conceive Ottavio as a vain blockhead, trailing after Donna Anna.

The first and last word of praise should go to Herbert von Karajan. He did not hammer thunderously on the style of the work. He developed an intuitive sense of the changes of pace, the definition of middle voices, and the contrasting of harmonic and tonal levels. His beat radiated an unflagging expressive vitality as did his modeling hands. Mozart interpretation in general, with which Mr. Karajan has long struggled with varying success, has reached new heights in his hands. His "Don Giovanni" gave Salzburg pre-eminence once again.

—H. H. Stuckenschmidt

### Aix-en-Provence

#### **Molière Plus Gounod**

For the past 12 years the Aix-en-Provence Festival has directed its efforts toward the operatic theatre. Its performances of the Mozart operas "Don Giovanni", "Così fan tutte", "Le Nozze di Figaro", and "Die Zauberflöte" are now world famous. This year, the festival directors wanted to enlarge appreciably the framework of its lyric activities, and, side by side with the traditional Mozart performances, they have produced two new works, "Le médecin malgré lui", an opera-comique by Gounod, after Molière, and Purcell's "Dido and Aeneas".

"Le médecin malgré lui" is, in truth, the only work of Gounod in which this musician did not find himself in a state of inferiority when measured by the standards of his libretto. (For we must admit, in spite of the favor of the majority of the public, that in his two most celebrated operas, "Faust" and "Roméo et Juliette" Gounod never found an inspiration worthy of Goethe and Shakespeare.) Molière's comedy, approaching farce, permitted Gounod to express himself in a manner more appropriate to his talents. The performance given at Aix-en-Provence was absolutely remarkable. This perfection

was owing in the first place to the fact that the work was directed by a comedian who has been one of the best interpreters of Molière at the Comédie Française for many years: Jean Meyer. Breaking with the schemas and habitual routines of the opera, Meyer has conceived a production that is above all theatre and that incorporates much style and life in the performance, a true Molière style.

In the second place, this triumph at Aix owes the major part of its comic ensemble, its dynamism, and its buffoonery to the presence of the baritone Marcello Cortis, who, in the leading role (Sganarelle), has achieved one of his most dazzling characterizations. His deft drollery, his ease and naturalness, his marvelous acting technique, his intelligence of tone and phrase, his comprehension of the Italian comic style—all this makes him without doubt one of the best interpreters that the role has ever had.

Apart from the quality of the voices, which are all excellent, what distinguishes this production is its essentially and intelligently theatrical character. This appears not only in the movement and the acting of the singers but also in the tone of the spoken dialogue from Molière, which occupies a considerable portion of the score. Everyone speaks well, with good voice placement, something one rarely encounters in the opera house.

Among these greatly talented artists, who are inspired by the gaiety and style of Marcello Cortis, one should single out Freda Betti (a truculent Martine), Denise Benoît (a brilliant and piquant Jacqueline), Luigi Alva (an ideal Léandre), André Vessières (an admirably comic Geronimo), and Jean-Christophe Benoit and Michel Hamel, who are irresistible in the secondary roles of Valère and Lucas. Serge Baudo conducted the orchestra with freshness, youth, and the best style. As for the decors and costumes by François Ganeau, they reveal a charming and poetic fantasy.

"Dido and Aeneas", a masterpiece of Purcell, is rarely given in France, where it is little known. It has been produced in the best style of the Aix



Sege Lido

Jean Christophe Benoit, Marcello Cortis, and Michel Hamel in Gounod's "Le médecin malgré lui," given at the Festival of Aix-en-Provence

tradition, which has always had a special interest in the Baroque theatre. The success of the performance owes much to the three admirable settings of Suzanne Laliq, who, with the terrace of Dido's palace, the witches' forest, and the harbor of Carthage, has created three scenes of extraordinary grandeur and suggestive power.

Everything is in the style, not of antiquity, but of the 17th century, as is the excellent and adroit, but rather solemn, direction of Michel Crochot. I say that it is too solemn because the pre-romanticism of "Dido and Aeneas" seems to call for a fierier, more dynamic, more violent action. But Mr. Crochot's conception justifies itself in the name of style.

The role of Dido was interpreted by Teresa Berganza, who proved a marvelous singer, but who seemed a little cold in this role. That of Aeneas was taken by Gérard Souzay, who brought infinitely more of dramatic intensity and warmth, and who has now acquired the magnificent vocal power that we have long hoped he would. The other roles were extremely well done.

Unhappily, this masterpiece did not appear in its full significance to the public, for the conductor, Pierre Dervaux, did not show the slightest understanding of the musical style of Purcell's époque. He is an excellent conductor for lyric works of the 19th and early 20th centuries, but seems totally ignorant of the styles of the two preceding classical centuries. It is a shame that this had to happen to an exceptional work like "Dido and Aeneas".

—Claude Rostand

### Dubrovnik, Yugoslavia

#### **Few Fireworks**

In the indescribably beautiful setting of Dubrovnik on the Adriatic coast, a potentially explosive International Conference of Composers and Critics took place with a minimum of ideological fireworks. Perhaps the hosts to this unusual conference, the League of Yugoslav Composers, counted on the tempering influence of the natural surroundings when they planned the event. If so, the psychology was excellent.

For this conference, which included participants from East and West, Yugoslavia was the ideal location. As a communist country that has broken out of the Soviet orbit and has taken on numerous aspects of the Western world, it represents to that extent neutral territory, both politically and ideologically.

This was clear from the very first session, at which Dragotin Cvetko, Yugoslavia's leading musicologist, spoke on "Contemporary Yugoslav Music in the Light of World Developments". In striking contrast to similar addresses I have heard in other communist countries, there was practically no reference here to ideological concepts or political dogmas. Cvetko concentrated his remarks on music and presented a comprehensive, objective picture of its present state in his country.



Vilko Zuber

#### A concert at the Dubrovnik Festival

In speaking of the most radical trends of modern music—a subject which calls forth tirades of abuse in many communist countries—Cvetko said: "Regardless of how anybody may appraise them or what he may think of them, and what positive or negative importance he may attribute to them, it would be unwise to deny them, because in that case we should deny something that exists and will continue to exist, regardless of our attitude towards it. If we attempted to check them or remove them forcibly from artistic production, we should be making a cardinal mistake which has always had a negative effect: we should become dogmatists, we should follow the line of prescribing the manner of artistic creation, we should be denying freedom which is the main law of artistic creation and which alone can guarantee fruitful results."

Mr. Cvetko's was the only formal address of the seven-day conference, which was then given over to discussion and to the playing of tapes. The storm clouds gathered when the East German delegate, Siegfried Köhler, read a prepared party-line statement, attacking 12-tone music and serial technique as being artificial, mathematical and dogmatic. However, Mr. Köhler spoke more temperately and refrained from direct attacks on modern Western music. He avoided the adjective "formalistic", which is a favorite one in party-line communist terminology for damning the more radical stylistic trends of the West.

Nearly all the statements subsequently made by speakers from France, Holland, United States, West Germany, and Yugoslavia represented direct or indirect protests against the Moscow attitude towards art. Unfortunately, there were no Russians present; like the Czechs and Hungarians, they had declined the invitations extended to them. Of the Iron Curtain countries only Bulgaria, Poland and East Germany were represented. The Polish delegation, headed by Witold Lutoslawski, refrained from polemics in any form; but the remarkable works of Gorecki, Penderecki, Baird and Serocki made it clearer

than any words might have done where the Poles stand—namely, at the extreme left of the stylistic spectrum.

The Yugoslav composers, who taken as a whole occupy a middle position between conservatism and radicalism, were not slow to point out the dangers involved in following the latest musical "fashions" emanating from Western sources. They regard their most advanced composer, Milko Kelemen, whose excellent composition "Skolion" was performed in a concert of the Belgrade Radio Orchestra conducted by Oskar Danon, as a combination *Wunderkind* and *enfant terrible*; and although few are prepared to follow his lead, nearly all are agreed that he and his more adventuresome kind should be encouraged in further experimentation.

Three orchestral concerts, as well as the many compositions heard on tape, afforded a panoramic view of contemporary Yugoslav music, showing a great diversity of styles and the absence of anything resembling an official esthetic line. In the discussions was manifested a dissatisfaction on the part of many composers with the considerable number of compositions being written in an outdated, romantic style.

**This dissatisfaction**, extremely healthy, is one of the reasons why this highly successful conference was held, and it is already bearing fruit in the works of many Yugoslav composers. Interesting and valid music is being written in this country—music which deserves to be known and performed abroad to a much greater extent than is presently the case.

The conference coincided with the last days of the Dubrovnik Summer Festival, which for its magnificent setting alone must be rated as one of the most interesting of Europe. In the atrium of the Prince's Palace, Igor Ozmin played a violin recital. A high point was the concert, given in the atrium of the Dominican Cloister, of Renaissance and Baroque choral music. The chorus of Radio Zagreb sang magnificently under the direction of Slavko Zlatić.

In the program conducted by Samo Hubad in front of the Jesuit Church, works by Ramovs, Cipra, Bravnicar and Hindemith were heard only imperfectly. The three remaining concerts, given in front of the Cathedral, featured choral and orchestral music by Yugoslav composers. Outstanding were the performance of Rajicic's Violin Concerto played by Branko Pajevic (conductor Z. Zdravkovic), Natko Devic's "Istrian Suite" conducted by Oskar Danon, and this conductor's reading of Shostakovich's First Symphony, which brought the festival to an end. —Everett Helm

#### Strasbourg

#### Dean of French Fetes

Dean of the French festivals, and more generally oriented towards classical music, the International Festival of Strasbourg does not forget to pay

tribute to contemporary music. In this spirit the festival offered on June 21 the world premiere of an important new work by the young French composer Serge Nigg, "Hieronymus Bosch Symphony", with the Orchestre Radio-Symphonique of Strasbourg under Charles Brück.

Among young French composers, Serge Nigg represents a "case". He is 36. He studied at the Conservatoire National Supérieur of Paris, where he was a pupil of Olivier Messiaen. Under the influence of Messiaen and also of Far Eastern philosophies, he consecrated himself at first to a modal type of music strongly tinted with exoticism. Then, he turned to dodeca-phonic atonalism.

After this, in a very curious transformation brought about by his spiritual evolution, he passed from Buddhist mysticism to Marxist mysticism, and set himself to write pieces of "progressive" music corresponding to the esthetic proclamations in the famous Soviet document known as the "Zdanov Report".

Nigg thereby went from the *avant garde* to the *arrière garde*, with all of the folkloristic tendencies which the latter implies. In recent months, he has detached himself from communist politics and esthetics, and is composing a free music, which, without subjecting itself to any technical or esthetic system, utilizes all of the resources of vocabulary and language at the disposition of modern musicians. The "Hieronymus Bosch Symphony" is the first fruit of this new orientation.

The work was inspired by the famous triptych in the Prado Museum at Madrid, entitled "The Garden of Terrestrial Delights". This is a rather curious choice, typical of the spiritual temperament of Serge Nigg, who shows here, once again, his need for an ideology and a system of morals: after Buddhism, after Marxism, here is an esoteric form of Christian humanism.

Nigg has evoked three episodes from "The Garden of Terrestrial Delights". The first is inspired by the right panel: Hell, which is located at the end of the road of earthly pleasures. The second piece is called "The reverie of the graveman," alluding to a detail of the central panel where one sees a man looking at a rat through a glass tube, the symbol of man meditating on the different forms of Evil. The third piece evokes the frenzied bacchanale of the central panel, "The rosary of sin".

In these three pieces, which are linked like *allegro-adagio-allegro*, Nigg has not attempted to write descriptive music, but only to translate impressions, the shock to his sensibility produced by this moralistic and surrealistic masterpiece of Hieronymus Bosch. This painting is carried to the point of paroxysm, and the composer has yielded to this paroxysm. His music is paroxysmic, full of polyphonic and orchestral tension, and it unfolds in an atmosphere of extreme expressive tension.

This accumulation of violences creates at times a certain monotony

through lack of variation or lack of contrast. Nigg's superior craftsmanship gets a little befuddled in a sort of flamboyant pessimism. There is something of neo-romanticism in all this, which, to a certain degree, places Nigg as an heir to Arthur Honegger. A true nature, a true musical thought are expressed here with force, with a certain naivete, but with incontestable talent and an extremely brilliant science of writing.  
—Claude Rostand

## Munich

### New Group, Old Music

On the eve of the world-wide Eucharistic Congress which took place in Munich during the first week of August, a new organization for the cultivation of old music made its first public appearance, and I had the good fortune to be present. Coming as it did in the midst of high-powered festivals in Bayreuth, Munich and Salzburg, the still small voice of this concert was extraordinarily refreshing.

The Capella Monacensis has rehearsed and performed privately for over two years. With one or two exceptions, it is composed of professional musicians who earn their livings as teachers, orchestral players, singers in the chorus of the Bavarian Radio, and the like. None of them, not even the conductor, Friedrich Rüggeberg, is a trained musicologist. The group is united and motivated by an interest in and enthusiasm for early music and by the desire to bring it to life.

This debut concert was divided geographically into six parts: France, Netherlands, Germany, England, Spain, and Italy. Within each of these groups, the music was arranged chronologically. Thus the French group contained a *clausula* by Perotin, an excerpt from the Roman de Fauvel, and works by Machaut and Morlaye; the Italian group began with Landino and concluded with Monteverdi.

This was one of the most satisfactory and enjoyable concerts of historical music I have ever heard. Satisfactory, because it was stylistically impeccable; enjoyable, because the performances were vital and musically convincing. Seldom are these two factors encountered in combination, as here.

All the instruments are exact replicas of ancient models, and the players have mastered them completely. Yet the Capella Monacensis treats old music as living art and not as so many exhibits in a museum. Clearly, the players and singers love this music, and their enthusiasm communicates itself to the audience as well.

This organization based on altruistic principles and producing such outstanding results, deserves every encouragement. In Munich, which strangely enough up to now has had no such group performing old music, the Capella Monacensis represents a distinct enrichment of this leading city's musical life.

—Everett Helm

(Continued on page 33)



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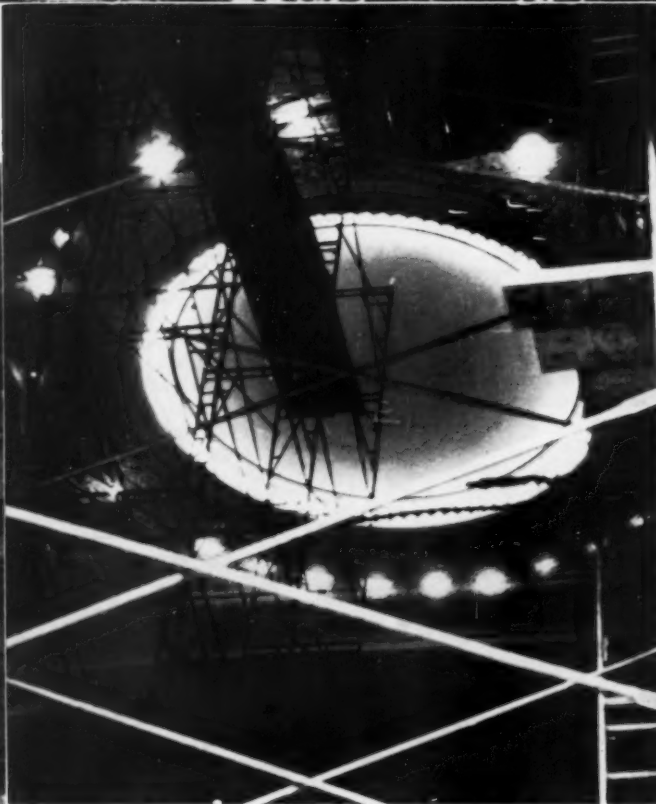
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## GRAND DAME

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(Continued from page 31)

**Stratford, Ont.**

## Engineers Lead Composers

On Aug. 12, a day of electronic music, oral explication and audience discussion, plus an afternoon concert, provided one of the major highlights of the composers conference held here in conjunction with the Shakespeare Festival. Otto Luening, composer-delegate from the United States, conducted the meeting and gave an introductory address outlining the beginnings and progress to date of synthetic music. Other panelists were Hugh E. LeCaine (National Research Council, Ottawa); Josef Tal (Israel); Luciano Berio (Italy); and Vladimir Ussachevsky (USA).

In addition to the 20 countries which sent delegates to the Conference, many other foreign composers and musicians attended as observers. Three Canadian musical organizations (CAPAC, BMI Canada, Canadian League of Composers) were also represented.

Many composers, around the world, are adapting their talents to the use of new sounds and combinations of sound that synthetic music makes possible. Victor Legley (Belgium) reported a discovery that organ music does not lend itself to electronic reproduction, and that similar difficulties occur when recorders are used. It was noted that electronic analyses can unscramble a melange of confused noise, select a single line from a multipart composition, and organize rhythms from jumbled noise. But much remains to be learned about the new techniques. At

present, engineers know more about synthetic processes than do musicians, and they are steadily creating new sounds for mankind to hear, even if all of them are not enjoyed.

Among composers, there are still more hold-outs from the field of synthetic composition than there are practitioners. However, despite the fact that the gathering included many orthodox composers, analysts, historians and critics, no voice was raised against the radical departures from orthodoxy. The consensus was that greater highlights, deeper significances and wider ranges of aural experience are now taken for granted.

Of the compositions heard, those which were produced originally by the machines themselves, as distinct from recordings, bore a marked likeness to percussion ensembles on a grander scale. Others utilized disparate themes, combined vertically, to surprisingly good effect.

The discussion, for which these items served as illustrations, led to agreement that infinite variations of a single musical theme are possible by means of the electronic analyses and re-synthesizing processes now in use. The new medium could also use quarter tones and other fractions, worked into compositions utilizing the infinite series of overtones.

The afternoon concert included performances of program music for Chapter 11 of James Joyce's "Ulysses", and for the climax of Shakespeare's "King Lear". There was also a work by Henk Badings (Netherlands) called "Composition", which was designed to illustrate the range and versatility of the machine. Other contributors of works for voice, instruments, or combinations including electronically produced sound were Luciano Berio, Vladimir Ussachevsky, and Otto Luening. The concert quality varied, since the program was really a demonstration of the effects of synthetic music either alone or with the voice. But it was, in sum, worth hearing, both for its informativeness and for its generally high level.

—Colin Sabiston

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## Vancouver

### Meeting of East and West

The Third Vancouver International Festival of the Arts was brought to an exciting double climax by sharply contrasting examples of Eastern and Western cultures. The Peking Opera Company in its North American debut and the New York Philharmonic Orchestra, conducted by Leonard Bernstein, in its first appearances on the Canadian west coast.

Even before these climactic events it was evident this year's festival had caught the public's imagination to an extent unknown during either of its predecessors. Capacity audiences were present throughout a three-week schedule of opera including "Madama Butterfly", and "Noah's Flood"; sym-

(Continued on page 36)

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# FARVÄL GULDSTRUPAN!

## Death comes to Sweden's "Golden-throat"--Jussi Bjoerling

By LESTER TRIMBLE

In the early morning of Sept. 9, one of the most brilliant voices in the world was stilled. Jussi Bjoerling died of a heart attack at his summer estate in the Stockholm Archipelago. When the singer became critically ill, an ambulance-helicopter and a doctor were summoned from Stockholm to the island, Siar Oe, where he lived, but they arrived too late. At 49, Mr. Bjoerling's life had ended.

Those who heard him sing at the Metropolitan Opera in the past few years or listened to his many recordings agree that the great Swedish tenor was at the very peak of his artistic development. Such was his popularity in New York that he needed only to stride briskly onstage at the Metropolitan to be greeted by an ovation. The quality of his voice was uncommonly beautiful: bright, and at the same time possessed of a fervor and richness of timbre unmatched among his contemporaries. It was, by coloration and usage, a Northern voice, though the comparison with that of Caruso which was often made had considerable validity. Something in Mr. Bjoerling's way of singing as if all his mind and feelings were in the music, recalled the impassioned manner of the Italian opera star.

Though Mr. Bjoerling died tragically young, his career as a singer was longer than one might suppose—40 years, to be exact. In 1919, when his father, David Bjoerling, arrived in New York, he brought with him three handsome blond sons to whom he had already given singing lessons. They were Göste, aged 7½; Jussi, aged 9; and Olle, aged 11. Recently widowed, a tenor who had, himself, sung a few performances at the Metropolitan Opera House in 1899, the elder Bjoerling had decided to form a quartet with three of his four progeny and tour the United States. Billed as the Bjoerling Quartet, the group sang in Swedish churches, colleges and settlements throughout the land, and fared exceedingly well for two seasons in days of hard money, low fees, and no taxes.

Mr. Bjoerling's father died when he was 16. There followed two hard years at laboring jobs before he received a scholarship to the Royal Academy of Music in Stockholm as a pupil of the late John Forsell, director of the Royal Opera Company. Of this teacher, Mr. Bjoerling spoke with sincere gratitude, attributing the durability and healthi-

ness of his voice to 13 years of his guidance.

After only one year of study with Forsell, and at the age of 19, Mr. Bjoerling made his debut at the Stockholm Royal Opera, singing Ottavio in Mozart's "Don Giovanni". International renown followed rapidly. Within the next four years, he made guest appearances at the leading opera houses in Prague, Vienna, Dresden, Paris, Brussels, Florence, and London. In 1937, when he was 26, Mr. Bjoerling came to the United States for a concert and radio tour. Ten months later, he made his debut at the Metropolitan Opera House, singing Rodolfo in Puccini's "La Bohème". He was the youngest artist ever to be given a guest contract for major roles at the Metropolitan, and his connection with that company lasted, with only two interruptions, for 25 years.

In other areas, his career burgeoned as well. Toscanini chose him to sing at the Salzburg Festivals of 1937 and 1938. He made guest appearances with the Chicago Opera Company, and in the succeeding years sang not only at the Metropolitan Opera, but also with the opera companies of Chicago, San Antonio, and San Francisco. He continued, too, as a leading tenor at the Royal Opera of Stockholm.

One of the interruptions in his service at the Metropolitan came in the years 1941-1945, when Mr. Bjoerling's adamant attitude toward the Nazis resulted in his professional activities being confined to Sweden. In 1941, Berlin refused to grant him permission to make the necessary trip across Germany on his way to New York, and his appearances at the Metropolitan were effectively stopped. The following year, the National Socialists cancelled his appearance in Vienna because he refused to sing in German for scheduled performances of "La Bohème" and "Rigoletto".

Until the war's end, Mr. Bjoerling sang only in Sweden, performing for the International Red Cross and other groups in concerts which won him national gratitude and a number of decorations. In 1944, King Gustav VI named him Royal Court Singer.

Although signs of failing health began to appear as far back as 1954, when attacks of laryngitis and influenza forced him to curtail his public appearances, and, subsequently, symp-

toms of serious heart trouble began to occur, Mr. Bjoerling fought valiantly to continue his career at full force. Last March 15, he suffered what he thought was a heart attack during a performance of "La Bohème" at Covent Garden in London, before an audience that included Queen Elizabeth II and the Queen Mother. After only half an hour, he insisted on continuing the performance, and at its end he was accorded a standing ovation, with many members of the audience in tears. Two weeks before his death, a scheduled performance at Groena Lund Amusement Park had to be cancelled because the singer had undergone a heart attack.

In addition to a stellar career on the recital stage and in opera, Mr. Bjoerling was in tremendous demand as a recording artist. He made recordings for RCA Victor which add up to 43 single disks and more than 40 albums. His performance of Calaf in Puccini's "Turandot", on an album released only a month ago, contains some of the most stunning flights of operatic musicianship to be heard on disks, and has received critical accolades on every hand. By tragic coincidence, the last recording Mr. Bjoerling made was that of Verdi's "Requiem".

At one time, Mr. Bjoerling is said to have had 40 operatic roles in his repertory. The beauty of his diction in six languages was legendary, and he was particularly esteemed for his performances of Rodolfo in "La Bohème", the Duke in "Rigoletto", Manrico in "Il Trovatore", Cavaradossi in "Tosca", Turiddu in "Cavalleria Rusticana", and "Faust".

In 1935, Mr. Bjoerling was married to Anna-Lisa Berg, a soprano whom he met while a student at the Royal Conservatory. They had three children, Ann Charlotte, Lars Olaf and Anders, and during the years of their infancy, Mrs. Bjoerling refrained from professional activity. In 1948, the late Count Folke Bernadotte persuaded her to appear in a benefit performance of "La Bohème" with her husband, and in 1950 she came to this country with him as co-artist on a concert tour. Their first performance together took place at Carnegie Hall, where they gave an extremely successful benefit concert for the Swedish Seamen's Welfare Fund.

Mr. Bjoerling is survived by his widow and their three children.



Duke in "Rigoletto"

Mr. Bjoerling and his family, left to right, Lars Olaf, Anna Charlotte, Anders, and Mrs. Bjoerling, seated.



Foto Ake Borzlund



Jussi Bjoerling, left and his brothers Alle and Göste in 1919



Expresso

Jussi Bjoerling, left, and his brothers Alle and Göste in 1955



Rodolfo in "La Boheme"



(Continued from page 33)

phony concerts conducted by William Steinberg and Carlos Chavez; chamber-music programs by the Claremont String Quartet, the Vancouver String Quartet, and the Cassenti Players; choral music programs by the Vancouver Bach Choir and the Vancouver Cantata Singers; solo recitals by Kerstin Meyer and Glenn Gould; and dance programs by Jean Erdman and the Geoffrey Holder Company with Carmen de Lavallade.

When Western eyes look for the first time upon the Peking Opera Company, the result is a kaleidoscope of bewildering richness with the ever-changing patterns arising from centuries-old traditions. Here the essential arts of the theatre—drama, mime music, costuming, color—are combined with a subtlety almost hypnotic in its immediate effect.

In such a scene as "The River of Autumn", with its evocation of a rocking boat, this coalescence of theatrical arts touches on sheer wizardry. The same combination of mime, costume and color, underlined by offstage rhythms of percussion and strings, rose to thrilling heights in the battle scenes of "The Fortress of Yentachan", where the sense of conflict was derived from a dazzling display of acrobatics.

The excitement created by these and similar offerings of the Peking Opera was sufficient to permit us to ignore the examples of obviously Westernized music played by a traditional instrumental ensemble, and the equally incongruous experience of a Russian-trained Chinese soprano singing songs faintly reminiscent of Chaminade.

This same box-office hunger was demonstrated towards the New York Philharmonic, whose concert was sold out months earlier, even before the orchestra's appearances had been confirmed.

To satisfy the demand for tickets—an extra performance—a children's concert was fitted into the tightly planned tour. This concert and the orchestra's first formal program were given amid the cavernous surroundings of the Exhibition Forum, an erstwhile hockey rink whose 5,000 seats, as against 2,800 of the Queen Elizabeth Theatre, proved an irresistible attraction for the festival officials. Although the acoustical properties of the Forum were better than anticipated, there was less than complete satisfaction in hearing one of the world's great orchestras display its virtuosity, and its amazing range of tonal color, amid such surroundings.

Vancouver audiences have waited for just such a concert as that with which the New York Philharmonic closed the festival on Aug. 16, in order to judge the Queen Elizabeth Theatre's controversial acoustics under conditions made possible only by a full-sized orchestra. This writer was convinced that more warmth of tone and a greater bloom on the string sound would be desirable after hearing Mr. Bernstein conduct the orchestra in a program of Berlioz's "Roman Carnival Overture", Bee-



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"Noah's Flood", by Benjamin Britten, given at the Vancouver International Festival

thoven's Piano Concerto No. 1 (with the conductor at the keyboard), and Bartok's Concerto For Orchestra.

Puccini's "Madama Butterfly" opened the festival on July 22. This was a visually entrancing transplanting of the Metropolitan Opera production, successfully recreated by local designer Gail McCance and the Metropolitan's stage director Nathaniel Merrill. The festival's artistic director, Nicholas Goldschmidt, conducted an all-Canadian cast headed by Teresa Stratas, who was dramatically effective, but still some years away from realizing the vocal potentialities of the difficult role of Cio-Cio San. Her voice requires greater weight at its extreme bottom and top to traverse Puccini's wide-ranging vocal line with complete ease. However, she was handicapped by the wooden acting and insensitive singing of Richard Verreau, as Pinkerton. The most satisfactory performances came from Patricia Rideout, a warm-voiced Suzuki, and Louis Quilico, who projected the role of Sharpless with dramatic authority.

The surprise hit of the festival was a low-budget, locally cast, locally directed production of "Noah's Flood" which captured with complete conviction the childlike innocence of Benjamin Britten's medieval mystery play. The directors, Joy Coghill and Myra Benson, drew on their years of pioneering in children's theatre for their excellent production and were ably complemented by the musical supervision of Theo Goldberg and John Avison. As conductor, the latter controlled his varied vocal and instrumental forces assuredly and idiomatically. The two adult leads, Milla Andrew (Mrs. Noah) and William Reimer (Noah), were strongly supported by a well-trained young cast. Adding to the unobtrusively simple atmosphere created within the appropriate environment of Christ Church Cathedral were the imaginative masks and effectively elementary setting designed by Charles Stegeman.

The three concerts of the Festival Symphony Orchestra—two conducted by William Steinberg, the other by



A scene from "The Valley of the Tiger", given by the Peking Opera Company

Carlos Chavez—did not arouse any great enthusiasm, except for the performance of Mahler's "Songs of a Wayfarer", sung by the fine Swedish mezzo-soprano Kerstin Meyer, under Mr. Steinberg.

A choral concert directed by Mr. Steinberg, in which the 125-voice Vancouver Bach Choir joined the Festival Symphony for Schubert's Mass in A flat major and Bruckner's "Te Deum", was not notable for the conductor's spirited control of his forces in the Bruckner.

A disappointment was the concert by the 35-voice chamber choir, the Vancouver Cantata Singers, conducted by its founder, Hugh McLean. A program that seemed certain to delight all—Tudor anthems, Gesualdo madrigals, a Bach motet, and Ralph Vaughn Williams' Mass in G minor—was sung in a dispirited manner that belied the high standard established by this choir in its previous performances.

A local ensemble who fully upheld their fine reputation was the Cassenti Players, with bassoonist George Zukerman as their founder-director. In an artfully designed program, with Mozart marches and serenades intertwined with less familiar scores by Casella, Strauss, Revueltas, and Stravinsky, this conductorless group played with such spirit and neat ensemble that the concert became one of the memorable events of the festival.



The same high standard of chamber-music playing was found in two concerts by the Claremont Quartet. Whether they were playing Arriaga, Stravinsky, Beethoven, or swirling through the intricate "Filigree Setting" of Mel Powell in its world premiere, these players came close to the ideal of quartet playing with their sense of style and homogeneity of tone. A second concert was equally successful, with Schubert's Quintet in C Major providing a richly romantic finale in which cellist Ernst Friedlander joined the American players.

Glenn Gould was heard with a chamber orchestra conducted by Louis Lane in Mozart's Concerto No. 24 and Beethoven's Concerto No. 4. George Zukerman was also soloist in Weber's Concerto in F major for bassoon. Later the same week Mr. Gould played a solo recital to another capacity audience in which his interpretations of Beethoven, Brahms and Berg aroused disagreement.

But there was no disagreement concerning Mr. Gould's participation in one of the most stimulating and unusual features of the festival, an all-Schoenberg lecture-recital with the pianist as soloist in the Suite Op. 25, accompanist for Miss Meyer in "The Book of the Hanging Gardens", soloist with the Vancouver String Quartet and narrator Donald Brown in "Ode to Napoleon", and eloquent oral advocate for Arnold Schoenberg's music and philosophy.

Miss Meyer's singing of the Schoenberg song-cycle was the finest single performance of the three Vancouver Festivals, and she achieved further success during her solo recital with Marshall Sumner.

The three concerts which made up the Festival of Canadian Music were relegated to the University Campus at awkward hours during the festival's opening week-end. The choice of music and its performances, with few exceptions, reflected the relative lack of interest festival officials felt towards this presumably important aspect of the Vancouver Festival. The exceptions to the strictures on performances included the excellent playing of Jean Coulthard's sonata by the violin-piano duo of Thomas Rolston and Isobel Moore and

the CBC Vancouver Chamber Orchestra's performance of "Cartoon No. 2" by Eldon Rathburn.

This latter orchestra, one of Canada's outstanding orchestral organizations, served to introduce the brilliant young Canadian-born conductor, Harry Newstone, founder-conductor of London's Haydn Orchestra. Mr. Newstone conducted the first two concerts and impressed players and audience with his extraordinary gifts of interpretation in music ranging from Haydn to Bartok and Stravinsky. The final concert of this publicly neglected series was conducted by John Avison, the orchestra's permanent leader for its 15 years of broadcasts.

Despite the encouragingly full houses encountered at many events of this year's Vancouver Festival, the festival has not established itself as an integral part of our cultural calendar. Three years may be too short a time in which to expect this to take place, but certain aspects of it need close scrutiny if it is to happen. These include a more efficient use of the best local talent; more imagination and a greater sense of adventure in programming to avoid giving the impression that these three festive weeks each summer are mere extensions of our regular winter concert season; and most important of all, closer co-operation with other local concert promoting organizations, and a greater awareness of the festival by leaders in business and civic life. Somehow, the Vancouver International Festival of the Arts must justify its future existence by emerging with a distinctive, easily recognized character of its own. Perhaps next summer, the fourth festival from July 19 to Aug. 12, we shall witness this transformation taking place.

—Ian Docherty

**Montreal**—Montreal recently held its 25th annual Festival during August and September. Events included a performance of Mozart's "Il Seraglio" with Leopold Simoneau and Pierette Alarie, concerts by the CBC Little Symphony under Maurice Le Roux and the Montreal Chamber Orchestra under Laszlo Gati, recitals by Idil Biret and Regina Smendzianka, pianists, and Indrani.



Act III of Verdi's "Otello", staged by Herbert Graf in the courtyard of the Doge's Palace in Venice, with Tito Gobbi and Marcella Pobbe

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Polonaise—Fantaisie, Op. 61 *Chopin*

Six Grand Etudes after Paganini *Liszt*





# Music and Book Publisher's Annual Listings

## Associated Music Publishers

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**Chamber Music:** Bach, J. S.; Two Duets for Violin and Cello, transcribed by Lev Aronson. Carter, Elliott: Eight Etudes and a Fantasy, woodwind quartet (score & parts). Cowell, Henry: Hymn and Fuguing Tune No. 12, three horns (score & parts). Riegger, Wallingford: Variations for Violin and Viola (solo or in choirs).

**Orchestra:** Adler, Samuel: "Summer Stock" (parts). Cowell, Henry: Symphony No. 12 (study score). Kay, Ulysses: Serenade (study score). Riegger, Wallingford: Symphony No. 4 (study score). Wilder, Alec: "Carl Sandburg Suite" (score & parts). Hovhanness, Alan: Concerto No. 1 for orchestra ("Arevakal") (study score).

**Organ:** Biggs, E. Power: Festival Anthology for Organ. Binkerd, Gordon: Arietta.

**Chorus:** New York Pro Musica Series — Noah Greenberg, general editor: Weelkes, Thomas: "When David Heard" (SSAATB a cappella), edited by Walter Collins; Weelkes, Thomas: "O Jonathan" (SSAATB a cappella), edited by Walter Collins. Berger, Jean: Two Proverbs — "All Things that Rise will Fall", "God Help the Poor" (SATB, soprano solo, a cappella). Bright, Houston: "Te Deum Laudamus" (SSATBB a cappella). Cowell, Henry: "Sweet was the Song the Virgin Sung" (SATB and piano or organ). Etlar, Alvin: "A Christmas Lullaby" (SATB a cappella). Fetter, Paul: "Moonwork" (SATB a cappella). Kantor, Joseph: "By the Rivers of Babylon" (SATB a cappella). Pinkham, Daniel: "Five Canzonets" (SA a cappella). Raffman, Rolly: "Shall I Compare Thee to a Summer's Day?" (SATB a cappella). Sateren, Leland: "Death is Done" (SATB a cappella).

**Solo Voice:** Villa-Lobos, Heitor: Aria from "Bachianas Brasileiras" No. 5, arranged for voice and piano by Burle Marx.

**Clarinet:** Etlar, Alvin: Sonata for B-flat Clarinet and Piano.

**Flute:** Heiden, Bernhard: Sonatina for Flute and Piano.

**Piano:** Cowell, Henry: Piano Music.

**Recorder (ensemble):** American Recorder Society Editions — Erich Katz, general editor: Lefebvre, Claude: Three Chansons, arranged for three recorders by Joseph T. Olivain; Schlick, Arnold: Five Pieces, arranged for three recorders by Erich Katz.

**Timpani:** Carter, Elliott: Recitative and Improvisation for Four Kettledrums (one player).

**Viola:** Piston, Walter: Concerto for Viola and Orchestra (viola and piano version). Cello: Cowell, Henry: Hymn and Fuguing Tune No. 9, cello and piano.

New arrangements of previously published choral pieces: Elaine, Sister: "The Flea and the Fly" (SATB a cappella). Gerish, John: "The Falcon" (SSA and piano or SSAA a cappella). Hall, Robert: "Gloria" (SSA and organ or piano). List, George: "Go Tell Aunt Rhody" (SATB a cappella). Plettner, Arthur: "Away in a Manger" (SSA and organ). The following works, previously issued by other publishers, are now included in

*In this special section devoted to publishers and composers will be found listed material published and made available since October 1959. In some cases, material was so extensive that the publishers have confined themselves to the highlights of their lists. (\*) Asterisk designates person to whom inquiries should be made.*

the AMP catalogue: Carter, Elliott: Sonata for Cello and Piano. Piston, Walter: Three Pieces for Flute, Clarinet, and Bassoon. Riegger, Wallingford: Trio for Piano, Violin and Cello.

## Augsburg Publishing House

426 South Fifth St., Minneapolis 15, Minn.  
\*Ruth L. Olson

**Chorus:** Cassler, Winston: A Liturgical Choral Service for Easter. Christiansen, Paul: "Una Sancta" ("One Holy Church"), cantata. Mendelssohn: "Savior of Sinners", motet. Michael-Riedel, Rogier: "The Birth of Our Savior" (SATB). Ensrud (editor): Introits and Graduals for the Lutheran Service.

**Voice:** Lovelace, Austin: "O Lord, at Thine Altar". Pooler, Frank: "The Savior of Mankind".

**Organ:** Hymntune Preludes for the Organ (Advent-Christmas-Epiphany). Mudde, Willem: "From Heaven Above". Boeringer: "With the Lord Begin Thy Task". Moe, Daniel: "God Be Merciful".

**Christmas program for children:** Pooler, Marie: "O Come, Let Us Adore Him".

## Baerenreiter Music Publishers

250 West 57th St., New York 19, N. Y.  
\*Hans Rosenwald

**Book:** Neupert, Hanns: The Harpsichord (in English).

**Facsimile Reprint:** Praetorius: "Syntagma musicum", Vol. I.

**Chamber Music:** Martinu: Pastorals for 5 recorders, 2 violins, clarinet and cello.

**Cello:** Martinu: Variations on a Slovakian Theme for Cello and Piano. Driessler, Johannes: Sonata for Cello and Piano.

**Chorus:** Bach, J. S.; "Gelobet seist du, Jesu Christ" (cantata). "Bleib bei uns, denn es will Abend werden" (cantata). "Festmusiken zu Leipziger Universitätsfeiern".

**Voice:** Keller, H. (editor): Arias and Canzonets of the 17th and 18th Centuries for Voice and Piano.

**Complete Edition:** Fux, J. J.: "La fede sacrilega nelle morte" (thus far published).

## Big Three Music Corporation

1540 Broadway, New York 36, N. Y.  
\*E. J. McCauley

**School Orchestra:** Plevel, Ignaz J.: Symphonette (arr. by Clifford P. Barnes). **Concert Band:** Chorale and Prelude (Chorale by Julius Weiss; Prelude No. 20 by Chopin) (arr. by C. Paul Herfurth). McCarthy and Carroll: "I'm Always Chasing Rainbows" (arr. by C. Paul Herfurth). Savino, Domenico: Marche Symphonique (arr. by Robert Hawkins).

**Saxophone Quartet:** "In the Garden". "The Old Rugged Cross" (arr. by Barnes).

**Chorus:** Rozza, Miklos: "The Christ Theme" (Alleluia) (SATB) from "Ben-Hur". "Adoration of the Magi" (SATB and SSA) from "Ben-Hur" (text and arrangement by Harry R. Wilson). "Star of Bethlehem" from "Ben-Hur" (SATB and SSA).

## Boosey and Hawkes

30 West 57th St., New York 19, N. Y.  
\*Michael Sonino

**Orchestra:** Soulahti: Sinfonia Piccola (ed. by Thor Johnson). Luening: Suite for String Orchestra. Bartok: Rumanian Folk Dances (arr. for String Orchestra by Willner). "The Miraculous Mandarin". "Music for Strings, Percussion, and Celesta". Britten: Nocturne. Copland: Orchestral Variations. "Tender Land" Suite. Stravinsky: "Movements" for Piano and Orchestra. Thomson: Fugues and Cantilenas.

**Opera:** Britten: "A Midsummer Night's Dream" (in preparation). Strauss, R.: "Guntram". Argento: "The Boor" (opera buffa in one act). Barab: "The Pink Siamese" (children's play opera). "A Game of Chance" (one-act comic opera).

**Band:** Copland: Variations on a Shaker Melody ("Simple Gifts"). Cowell: "Fanfare for Our Latin American Allies". Holst: "Moorside March". O'Donnell: Theme and Variations. Piston: "Fanfare for the Fighting French". Thomson: "Fanfare for France".

**Chorus:** Bartok: Four Old Hungarian Folksongs (TTBB). Britten: Missa Brevis (for treble voices and organ). "Cantata Academica" (SATB chorus and SATB soli). Kodaly: "Tavern Song". "Drinking Song". "Horatii Carmen". Psalm 114, Psalm 121. Stravinsky: "Tres Sacrae Cantiones" (arr. from Gesualdo).

**Chamber Music:** Cowell: "Toccata", for Soprano, Flute, Cello and Piano. Thomson: Sonata da Chiesa. Stravinsky: Double Canon ("In memoriam Raoul Dufy") for String Quartet. "Epitaphium", for Flute, Harp, and Clarinet.

**Two Pianos:** Bartok: Suite. Concerto for Orchestra (arr. by the composer).

**Voice:** Britten: "Songs from the Chinese", for High Voice and Guitar. de Hartmann: "A Poet's Love", 12 poems by Pushkin set for High Voice and Piano. Koch: "Feed My Lambs". Moore: "Now May There Be a Blessing" (from "The Devil and Daniel Webster"), for High Voice. "I've Got a Ram" (Same opera), for Baritone. Strauss, R.: "Kramerspiegel", 12 songs for High Voice.

**Pocket Scores:** Bartok: "Contrasts". Britten: Nocturne. "Cantata Academica". Benjamin: String Quartet No. 2. Copland: Orchestral Variations. "Tender Land" Suite. "Symphonic Ode". Barraud: Symphony No. 3. Stravinsky: "Movements" for Piano and Orchestra. Tcherpnin: "Tati-Tati" (orch. arr. of piano duets by Rimsky-Korsakoff, Borodin, Liadoff, Cui etc. on "Chopsticks"). Symphony No. 4. Ginastera: String Quartet No. 2.

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## Composers Press

1211 Ditmas Ave., Brooklyn 18, N. Y.  
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**Chorus:** Jordan, Alice: "All Things Are Thine" (SATB a cappella). Woodwind: Maxwell, Charles: Trio for Flute, Horn, and Bassoon.

**Piano:** Griffiths, Elliott: "For a Broken Doll". Cook, Peter: "Kanawha River"; "The Paddle Wheel"; "To a Southern Pine". Volz, H.: "Slavonic Rhapsody". Potter, Eleanor: "The Organ Grinder".

**Voice:** Hulett, Martha: "In After Days". Oldenburg, Elizabeth: "Little Lamb, Who Made Thee?"; Haubiel, Charles: "The Wedding Ring".

**Violin:** Sladek, Paul: "The Old Clock". Brush, Ruth: Valse Joyeuse.

**Harp:** David, Anna L.: Chorale (in the style of Handel).

## Consolidated Music Publishers

240 West 55th St., New York 19, N. Y.  
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**Voice:** Howland and Zeitlin (editors): The Art Song (Four Centuries of Select Vocal Repertoire).

**Piano:** Zeitlin and Goldberger (editors): Easy Original Piano Duets.

## Dow Publishers

Box 246, Planetarium Station,  
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**Chorus:** Kok, Jan: "Round About" (34 original canons). Edmunds, John: "Harrington's Hoop". Stevens, Halsey: "Weepe O Mine Eyes". Diercks, John: "How Long, O Lord?".

**Voice:** Freed, Arnold: "O Cool Is the Valley Now". Johnson, Lockrem: "Withouten You". Wehr, Wesley: "The Wind and the Rain".

**Chamber Music:** Verrall, John: String Quartet No. 6.

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## Henri Elkan Music Publisher

1316 Walnut St., Philadelphia 7, Pa.  
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**String Orchestra:** Bosmans: "Jakiana Suite".

**Woodwind:** Beach: Introduction and Tarentella, for Bassoon and Piano. Stouffer: "Recitation", for Clarinet and Piano. Tartini-Reff: Larghetto, for Oboe and Piano. Sammartini-Kreisler: Allegro, for Flute and Piano.

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**Orchestra:** Foss, Lukas: "Ode". Dello Joio, Norman: "Meditations on Ecclesiastes".

**Chorus:** Dello Joio, Norman: "O Sing Unto the Lord" (TBB and Organ). Gaburo, Kenneth: "The Dedication". "Arid Land", "Surprise", "The Cry"

(SATB). Niles, John Jacob: "Let All Mortal Flesh Keep Silence" (SSAB).

**Band:** Arnold, Malcolm: "Overseas March" (Paterson's Publications).

**Organ:** Bach, J. S.: Clavierübung — Part III (Catechism for Organ) Urtext Edition with notes and suggestions by Albert Riemenschneider.

**Chamber Music:** Bergsma, William: String Quartet No. 3.

**Voice:** Dello Joio, Norman: "The Listeners", medium voice and piano.

**Piano:** Dougherty, Celius (arr.): Three Excerpts from Tchaikovsky's "The Sleeping Beauty" for Two Pianos: Pas de Quatre; "Fée d'argent"; "Oiseau Bleu". Villa-Lobos, Heitor: "The Three Maries".

**Violin:** Mennin, Peter: Sonata Concertante, for Violin and Piano.

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**Chorus:** Koch, Paul E.: "Christ Came to Bethlehem" (SATB). Kleeman, Frances A.: "Go, Tell It on the Mountain" (SATB). Carlson, J. Bert: "A Prayer to Christ" (SATB).

**Organ:** Williams, Becket (arr.): Melody by Gluck. Benoit, Dom Paul: Sixty Devotional Pieces on Modal Themes. McKinney, H.D. (arr.): Church Harmonies—15 Organ Pieces by German Composers (Hammond and Pipe Organ). Edmundson, Garth: Seven Service Preludes on Seasonal Subjects. Organ Favorites — 37 Well Known Pieces, Registered for Pipe, Electronic, and Hammond Organs.

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**Woodwind:** Bergsma, William: Concerto for Wind Quintet.

**Piano:** Beringer School of Easy Classics (12 Volumes — Augener Edition). Brahms-Chrysander (eds.): Couperin: Pièces de clavecin (4 Volumes — Augener Edition). "Musica Britannica". Vol. XIV. John Bull: Keyboard Music: I (ed. by Steele and Cameron). Munger, Shirley: "4 for 6: Four Easy Pieces for Piano 6 Hands".

**Chorus:** Ward, Robert: "Earth Shall Be Fair", cantata.

**Voice:** Howe, Mary: Songs, in 7 Volumes. Bach: Songs and Airs (ed. by Prout) (8 Volumes — Augener Edition).

**Cello:** Ward, Robert: Arioso and Tarentelle, for cello or viola and piano.

**Trumpet:** Sanders, Robert: "Square Dance", for B flat trumpet and piano.

## H. W. Gray Company

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**Chorus:** Thomson, Virgil: "Missa Pro Defunctis". Lockwood, Normand: "A Cloud of Witnesses" (SATB). Titcomb,

Everett: "To Calvary" (SATB — cantata). James, Philip: Psalm 149 (SATB). Sowerby, Leo: "And They Drew Nigh" (SATB). Bach, J. S.: Missa Brevis in G (ed. by Jones).

**Books:** Jamison, J. B.: "Organ Design and Appraisal". Watson, Doris: "The Handbell Choir". Also "The Handbell Choir Music", Set I.

**Organ:** Sowerby, Leo: "Jubilee".

## Henmar Press

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**Orchestra:** Cage, John: Concert for Piano and Orchestra. Rorem, Ned: Sinfonia for 15 Wind Instruments (optional percussion).

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**Chorus:** Finney, Ross Lee: "Edge of Shadow" (Cantata). Rorem, Ned: "The Corinthians," "The Poet's Requiem".

**Chamber Music:** Cage, John: String Quartet in Four Parts, 26 1.1499 for String Player (any number of players), Variations for any instrument or combination. Finney, Ross Lee: Phantasy in Two Movements for Violin Solo. Schoenberg: Op. 47, Phantasy for Violin with Piano Accompaniment. Townsend, Douglas: Duo for 2 Violas.

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**Chamber Music:** Arnell: Cassation, Serenade. A. Berger: Quartet for Winds. Cowell: String Quartet Nos. 4, 5. Genzmer: First Quintet, 2 Trios. Hassenberg:

Trio. Hoeller: Trio. Porter: Divertimento. Sheinkman: Divertimento. "Parthenia in-violata" or "Mayden-Musick" for the Virginalls and Bass-Viol for Harpsichord or Piano with Bass-Viol or Violoncello ad libitum (Practical Edition by Thurston Dart).

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**Brass:** Catelinet: Ceremonial Fanfares for 4 Trumpets. Chapman: "Suite of Three Cities" for 4 Trombones. Chou Wen-chung: "Soliloquy of a Bhiksuni" for Trumpet, 4 Horns, 3 Trombones, 1 Tuba, Percussion. Cowell: Rondo for 3 Trumpets, 2 Horns, 3 Trombones. Gabrieli: Sonata Pian e forte for Double Brass Choir. Flor Peeters: Trumpet Sonata. N. Tcherepnin: 6 Quartets for 4 Horns. Winter: Festival Fanfare for 3 Trumpets, 3 Trombones, Bass Tuba (Percussion ad lib.). Russell Woollen: Triptych for Brass Choir.

**Carillon:** Badings: Sonatas, Suites. Franken: Variations and Fughetta, Prelude, Fantasy and Rondo. Paap: Suite. Pijper: Passepied. Zagwijn: Paraphrase, Variations, Vesper.

**Flute:** Graun: Concerto for Flute, String Orchestra and Harpsichord (Piano). Leonardo de Lorenzo: "Idillio" for Flute and Piano. "Improvisio" for Flute and Piano. "I Quattro Virtuosi" for Flute, Oboe, Clarinet, Bassoon, Sinfonietta for 5 Flutes including Flute in G and Piccolo. "Trio Eccentrico" for Flute, Clarinet, Bassoon. "Trio Romanico" for Flute, Oboe, Clarinet. Nussio: Bagatelles for Flute and String Orchestra. Radauer: Duo concertante for Flute and Piano. Zipp: Suite for Flute and Strings.

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**Organ:** Ahrens: "The Holy Year". Arnell: Sonata No. 2. Bach: "Art of Fugue". Genzmer: Sonata No. 2. Graun: Concerto for Organ and String Orchestra. Handel: Organ Concerti Op. 4, Op. 7. Hassenberg: Praeludium and Fugue, Toccata, Fugue and Ciacona. Hoeller: Sonata for Violin and Organ. Monnikendam: Concerto for Organ, Trumpets, Trombones. Flor Peeters: "Entrata Festiva"—Processional and Recessional for Organ, 2 Trumpets, 2 Trombones (Timpani and Union Chorus ad lib.); Organ Concerto, 30 Short Preludes on Well-Known Hymns. Raphael: Concerto for Organ, 3 Trumpets, Timpani, String Orchestra. Willan: Passacaglia No. 2, 36 Short Preludes and Postludes on Well-Known Hymn Tunes. Zipoli: Organ Works.

**Percussion:** Concerti by Cowell and Hovhaness.

**Piano:** Adams: Sonata. Chou Wen-chung: "The Willows Are New". El-Dabbh: "Mekta in the Art of Kita". Hovhaness: "Koke No Niwa (Moss Garden)", "Lake of Van", Sonata, Macedonian Mountain Dance, "Madras" Sonata, "Shalimar" Suite. Flor Peeters: 10 Bagatelles. Ned Rorem: Toccata. S. Stravinsky: 18 Cadenzas and 4 Fermatas to 11 Mozart Piano Concerti, Rossini Album of original Piano Pieces, The Art of Scales. Tcherepnin: Badinage, Rondo for 2

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**Koechel Catalogue:** New 5th Edition of this chronological thematic catalogue of works by Mozart: Off press in May 1961.

**Music Calendar 1961:** Off press in October 1960.

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**Chorus:** Lundquist, Matthew: Easter Cantata.

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**Voice:** Swift, F. F.: "Everyone Can Read a Song", Books I and II. "Art Songs and Their Interpretation".

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**Chorus:** Levy, Marvin D.: "For the Time Being" (oratorio). Waxman, Franz: "Joshua" (oratorio). Hoiby, Lee: "Hymn of the Nativity" (oratorio). Castelnovo-Tedesco, Mario: "The Fiery Furnace" (cantata for baritone narrator, women's voices, organ, and percussion). Ruggero-Vene: Missa Pro Defunctis (2 part chorus and organ). Kubik: A Series of Choral Profiles (P. T. Barnum, George Washington, Christopher Columbus); A Series of American Folk Song Sketches. Giannini, Vittorio: Three Devotional Motets (Christmas, Good Friday, Easter) (mixed chorus and organ). Additions to Choral Classics of the Golden Era.

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**Textbooks:** Shearer, Aaron: Guitar Note Speller. Gebhard, Heinrich: Treatise on Pedalling.

**Piano:** Menotti: Barcarolle from ballet "Sebastian" (trans. for piano solo and duet by Henry Levine). Villa-Lobos: "The Little Train of Caipira" (trans. by Henry Levine). Scarlatti: Graded Scarlatti (comp. and ed. by Marthe M. Motchane). Harvey, Vivien: "Tanglewood Tales" (13 recital etudes after Hawthorne).

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nique"; "Hymns of the Nations"; "Klingende Heimat" (Folk Song Collection).  
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Recorder: Winterfeld: Recorder Studies: 1. The Recorder in J. S. Bach's Cantatas. 2. From Bach's Cantatas (2 recorders). 3. The Recorder in Telemann's Cantatas. 4. From the Operas and Oratorios of Handel. 5. Dufay: 12 Duets for Soprano and Tenor Recorders. "Joyous Dances from the 18th and 19th Centuries", for Recorder and Voice. Handel: "Angeletti che cantare" and "Il sotto così fido", two arias for soprano, recorders, strings, and figured bass.

Flute: Stamitz, Karl: Concerto in D major for Flute and Orchestra.

Oboe: Bach, C.P.E.: Concerto in E flat for Oboe and Strings.

Guitar: Old European Lute Music. European Christmas Songs for Voice and Guitar.

Clarinet: Fromm-Michaels, Ilse: "Musica Larga", for Clarinet and String Quartet. Riotte, P. J.: Concerto in B flat major for Clarinet and Orchestra. Rossini: Introduction and Variations for Clarinet and Orchestra.

### Southern Music

### Peer International

1619 Broadway, New York 19, N. Y.

\*Roger Herriman

Orchestra: Fuleihan, Anis: "Accent on Precision". Ives, Charles: "The Gong on the Hook and Ladder, or Firemen's Parade on Mainstreet", for Chamber Orchestra. Villa-Lobos, Heitor: Sinfonietta No. 2.

Chamber Music: Ardevol, Jose: String Quartet No. 2. Diamond, David: String Quartet No. 4. Ponce, Manuel: "Petite Suite dans le style ancien" for String Trio. Riegger, Wallingford: Movement for 2 Trumpets, 2 Trombones, and Piano.

Violin: Flanagan, William: Chaconne, for Violin and Piano.

Piano: Santa Cruz, Domingo: "Imágenes Infantiles", Series I and II.

Organ: Sibelius, Jan: Intrada.

### Weintraub Music Company

240 West 55th St., New York 19, N. Y.

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Piano: Kurka: "Notes from Nature" (12 pieces); Sonatina for Young Persons. Shulman, Alan: Five Pieces.

Orchestra: Raphling, Sam: "Ticker-Tape Parade" Overture.

### B. F. Wood Music Company

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\*Don Malin

Piano: Mark Nevin Piano Course Preparatory Book and Books 1-3, Four Pieces. Robinson, Eugenia: "Do It Now" (Piano Workbook).

Chorus: Davis, Katherine K.: "Carol of the Drum" (SSA). Malin, Don: "Rejoice, Rejoice Ye Christians" (SSA).

Band: Davis-Werle: "Carol of the Drum".

Orchestra: Kermit and Leslie: "Champagne".



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#### Doubleday & Company

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**Memorial and Conversations.** By Igor Stravinsky and Robert Craft. (Doubleday, New York, \$3.95). The companion volume to the first Stravinsky-Craft book, "Conversations". This new volume contains autobiographical material, verbal portraits of some of the composer's friends and acquaintances, some musical questions, and a discussion of three of his operas.

**Folk Songs of North America.** By Alan Lomax. (Doubleday, \$7.50, 640 pp.). The words, music and stories of over 300 songs.

**Copland on Music.** By Aaron Copland. (Doubleday, \$4.00, 288 pp.). Copland's views on music and musicians, how music is conceived and how it should be performed.

**Harold Arlen: Happy with the Blues.** By Edward Jablonski. (Doubleday, \$4.95, 256 pp.). A first biography of a leading composer of popular songs.

**Jazz Street.** Photographed by Dennis Stock. (Doubleday and Co., \$6.95.) A superb collection of Mr. Stock's photographs of leading jazz musicians in performance and rehearsal.

#### Harcourt, Brace and Co.

750 Third Ave., New York 17, N. Y.

**On Christmas Day in the Morning.** Compiled by John Langstaff. (Harcourt, Brace and Company, \$3.25). A collection of traditional Christmas carols, illustrated for children.

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## Alfred A. Knopf

501 Madison Ave., New York 22, N. Y.

**Frederick Delius.** By Sir Thomas Beecham. (Alfred A. Knopf, \$5.75, 227 pp.). A composer's biography by a close friend and celebrated conductor.

## McGraw-Hill

330 West 42nd St., New York 36, N. Y.

**Music with Children.** By Alfred Ellison. (McGraw-Hill, \$5.75, 294 pp.). A basic music program for the elementary school.

**Foundations and Principles of Music Education.** By Charles Leonard. (McGraw-Hill, \$6.00, 364 pp.). An orientation to music education for graduate and undergraduate students.

**Orchestration: A Practical Handbook.** By Joseph Wagner. (McGraw-Hill, \$6.95, 366 pp., plus \$2.50 for workbook).  
**Band Scoring.** By Joseph Wagner. (McGraw-Hill, \$7.95, 443 pp., plus \$2.95 for workbook). Two comprehensive books that presuppose no knowledge or experience in these special skills, yet are extremely valuable to musicians of all degrees of training.

## Oxford University Press

417 Fifth Ave., New York 16, N. Y.

**The Art of Jazz.** Essays on the Nature and Development of Jazz. Edited by Martin T. Williams. Oxford University Press, New York. \$5.00.

**Stravinsky.** By Roman Vlad. (Oxford University Press, \$7.00). A biography and study of the Russian composer's works.

**Mozart's Operas.** By E. J. Dent. (Oxford University Press, \$2.45, 287 pp.). A paperback reissue of a famous critical study.

**National Music.** By Ralph Vaughan Williams. (Oxford University Press, \$3.50). This book is Vaughan Williams' principal prose work, and expresses fully and clearly his most deeply held convictions on nationalism in music, folk song, and the nature of music generally. It was originally published in 1934. 146 pp.

**The Cantatas of Johann Sebastian Bach.** By W. Gillies Whittaker (Oxford University Press, \$26.90). A discussion of 220 cantatas each of which is discussed as a whole with both the texts and the musical settings analyzed. General questions arising out of these analyses are also dealt with at length. Illustrated with musical examples. 2 vols. 1453 pp.

**Interpretation for the Piano Student.** By Joan Last. (Oxford University Press, \$2.90). Practical advice on the problems of interpretation and technique for students, teachers, and amateur pianists. 141 pp.

**The New Oxford History of Music.** Volume III, Ars Nova and the Renaissance. Edited by Gerald Abraham and Dom A. Hughes. (Oxford University Press, New York, \$11.50.) The latest volume in Oxford's complete survey of music.

## Prentice-Hall

Englewood Cliffs, N. J.

**Prentice-Hall Choral Series.** Books I-IV,

by Harry R. Wilson and Walter Ehret; Book IX by L. Stanley Glarum. (Prentice-Hall, \$1.25 each, 62 pp. each). Book I: for soprano, soprano and alto. Book II: for soprano, alto and baritone. Book III: for soprano, alto, tenor and bass. Book IV: for tenor I, tenor II, bass I and bass II. Book IX: sacred anthems for soprano, alto, tenor and bass.

**Sing a Song.** By Roberta McLaughlin and Lucille Wood. (Prentice-Hall, \$1.50, 48 pp.). Songs for pre-school and primary children.

## Princeton University Press

Princeton, N. J.

**The Sense of Music.** By Victor Zuckerkandl. (Princeton University Press, \$6.00). Another book designed to lead the musically uninitiated into a more complete understanding of the workings of music. The book deals primarily with the elements of listening, those of melody, texture and structure, meter and rhythm, polyphony, and harmony. The end of the book contain excerpts from many scores cited in the text.

**The Untuning of the Sky.** By John Hollander. (Princeton University Press, \$8.50, 464 pp.). A study of the ideas of music in English poetry.

## NEW BOOKS RECEIVED

**Man and His Music.** By Alec Harman and Anthony Miller. (Essential Books, Fair Lawn, N. J. \$7.00). This second volume in the series "Man and His Music" completes a four-volume set which tells the story of musical experience in the Western world in relation to other arts. This present volume deals with late Renaissance and Baroque music.

**A History of Western Music.** By Donald Jay Grout. (W. W. Norton, New York, N. Y. \$8.95.) A new book covering every aspect of music history including form, notation, performance, music printing, development of instruments, and biographical information on composers. It is handsomely illustrated together with 130 music examples.

**Mozart: A Pictorial Biography.** By Erich Valentin. (Viking Press, \$6.50). This book shows in words and pictures every facet of Mozart's personality, from his brilliant boyhood as a child prodigy playing before all the scintillating courts of Europe to his final poverty and neglect. 141 pp.

**Friedemann Bach.** By A. E. Bachvogel. Translated by Emanuel W. Hammer. (Pageant Press, \$3). A biography of Johann Sebastian Bach's talented son, Friedemann, whose life, unlike his father's, was marked by depths of despair and peaks of elation. 209 pp.

**Jews in Music.** By Arthur Holde. (Philosophical Library, \$5.00). In his book the Jewish contribution to music since the early 19th century to this day is treated for the first time under a unified chronological and historical aspect. Extensive chapters are devoted both to sacred and secular music. 364 pp.

**Counterpoint.** By Hugo Kauder. (Macmillan Company, \$5.95, 145 pp.). A textbook on polyphonic counterpoint.

# ARTISTS AND MANAGEMENT

## S. HUROC

S. Hurok has announced the signing of Leonie Rysanek, soprano; Giorgio Tozzi, bass; and Elinor Ross, soprano.

Miss Rysanek is a leading soprano of the Metropolitan Opera, San Francisco Opera, Munich Staatsoper, and La Scala in Milan. Mr. Tozzi is also a leading member of the Metropolitan Opera. Both he and Miss Rysanek record for RCA Victor.

Miss Ross has been soloist at the Caramoor Festival and sang leading roles with the Cincinnati Summer Opera and the Chicago Lyric Opera.

## MUSIC CENTRE BUREAU

A new concert bureau in Baltimore to be known as the Music Centre Concert Bureau, has been established by Ernest R. Fink. It will have offices at 1123 N. Charles Street and will be managed by Lillian Powell Bonney, who formerly operated the Bonney Concert Bureau in Baltimore. One of the first ventures of the new organization will be the presentation of a Beethoven cycle by the Budapest Quartet.

## NEW YORK PHILHARMONIC

Among the special musical events to be given by the New York Philharmonic next season will be a six-week series devoted to "Schumann and the Romantic Movement" and another devoted to "Keys to the 20th Century". Special works will include Liszt's "Faust" Symphony (conducted by Leonard Bernstein), Mahler's Third Symphony (conducted by Dimitri Mitropoulos), Berlioz's "Romeo and Juliet" (conducted by Alfred Wallenstein), and Prokofiev's "Alexander Nevsky" (conducted by Thomas Schippers). Soloists, in addition to those previously announced, will include Morton Gould, Leonid Kogan, Wolfgang Schneiderhan, Irmgard Seefried, Adele Addison, Charles Bressler, Lisa della Casa, Martha Lipton, Nan Merriman, Marni Nixon, Leopold Simoneau, Blanche Thebom, and Chester Watson.

## NEW YORK CITY OPERA

Six new American singers have been engaged for the current season of the New York City Opera besides those previously announced. Making their debuts with the company will be Sara Baum, Giulia De Curtis, Doris Yarick, Diana Delmonte, and Patricia Brooks, sopranos, and Robert Williams, tenor. Returning to the company after absences will be Gloria Lane, Anne McKnight, Luigi Vellucci, Louis Quilico, and David Poleri.

## ZIMBLER SINFONIETTA

The Zimble Sinfonietta, chamber orchestra founded in Boston in 1945



by the late Josef Zimble, cellist of the Boston Symphony, has been recently reorganized so that this ensemble, whose members are all string players of the Boston Symphony, is now managing its own activities. George Zazofsky has been selected musical director, and Herman Silberman, business manager.

#### LITTLE ORCHESTRA SOCIETY

The Little Orchestra Society has moved to new offices at 111 West 57th Street in New York City.

#### NATIONAL MUSIC LEAGUE

The National Music League launched its 11th international artist exchange on Aug. 16, when Joseph Schwartz appeared in Rio de Janeiro as part of the third Brazilian artist exchange arranged by the League and the Brazilian Ministry of Education and Culture. The Brazilian concerts are under the auspices of Pro Arte of Brazil.

#### WASHINGTON OPERA SOCIETY

Bliss Hebert, pianist, stage director and vocal coach, has been named general manager of the Opera Society of Washington. Mr. Hebert has been associated with the Society since 1958, when he was engaged as coach for "The Rake's Progress". He also coached the cast of "Falstaff" and "Don Giovanni". Last season he directed two operas, "Pelléas et Mélisande" and "Otello".

#### WALTER HOMBURGER

Walter Homburger has signed Rohan de Saram, 21-year-old Singhalese cellist, who will make his North American debut this January as soloist with the New York Philharmonic. Mr. de Saram, a pupil of Casals, will return for his first North American tour during the fall of 1961.

#### TERESA DANCE COMPANY

Teresa, formerly the partner of Luisillo, has formed her own Spanish dance company with the official title of Teresa y Su Compania Espanola. Her partner will be Julio Piedra, who was trained by Luisillo. The other women dancers will be Sandra Contreras and Pilar Avila. The company will open a European tour in November.

#### MARTHA MOORE SMITH

Martha Moore Smith Enterprises has signed Floyd Worthington, baritone, to a personal representative contract for 1960-61. Mr. Worthington is currently completing a European tour, in which he is presenting recitals in Stockholm, Hamburg, Berlin, Vienna, Zürich, Amsterdam, and London, plus radio and TV appearances.

#### SZILARD PRODUCTIONS

While in Japan making arrangements for the projected filming of the New York City Ballet, Paul Szilard signed

the Vienna Saengerknaben for several concerts in the Orient as well as arranging concerts for Grant Johannesen.

#### HARTFORD SYMPHONY

Michael Brotman has been appointed general manager of the Hartford Symphony.

#### CONDUCTORS

The Pontiac (Mich.) Symphony has reengaged **Francesco di Blasi** as conductor for his eighth season with the orchestra. Mr. di Blasi has also been re-engaged as conductor of the Detroit Little Symphony for its concerts at Metropolitan Beach.

**Rudolf Kruger** has been reappointed general manager and musical director of the Fort Worth Opera Association for the sixth consecutive season.

**Francois Jaroschy** has been appointed conductor of the York (Pa.) Symphony to fill the vacancy created by the resignation of Robert Mandell.

**Richard Marcus** has accepted the position of music director and conductor of the Royal Winnipeg Ballet. He formerly conducted the Easton (Pa.) Symphony.

The Chattanooga Opera Association has engaged **Siegfried Landau** as its musical director for the 1960-61 season.

**Harry Farbman** will return as music director of the Redlands Bowl (Calif.) Symphony for his fourth consecutive season.

The Masterwork Music and Art Foundation, of Morristown, N. J. has reappointed **David Randolph** as conductor of the Masterwork Chorus and musical director of the Foundation for the coming season.

**Rafael Kubelik** has been appointed chief conductor of the Bavarian State Radio Orchestra. He succeeds Eugen Jochum, as of November 1961.

**Ivan Kertesz**, first conductor of Augsburg Staedische Theatre, has been appointed General-musikdirektor.

**David Gooding** joined the National Opera Company as musical director in early September. The touring company is administered by the National Grass Roots Opera Foundation of Raleigh, N. C.

**Herbert von Karajan** has resigned as music director of the Salzburg Festival.

**Henry Aaron** has been named musical director and conductor of the Wheeling (W. Va.) Symphony, replacing Henry Mazer.

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## Stanislaw Skrowaczewski

### New Minneapolis Conductor

When the Polish conductor, Stanislaw Skrowaczewski, takes the helm of the Minneapolis Symphony on Oct. 1, he will be one of the two or three youngest men to hold a post with a major American orchestra. At 36, he is a distinguished, even handsome fellow, with the cleanly etched features and animation of a European intellectual. His eyes are a shade of blue that even dark, horn-rimmed glasses cannot hide, and every gesture of head and hands betrays a kind of smooth-flowing physical vitality.

When this reporter spoke with the conductor at his New York hotel, Mr. Skrowaczewski's youthfully mature face wore a sun-tan so dark it belied the scant week of Florida vacation in which it had been acquired. Immediately before Miami, he had felt winter in South America, where he had directed concerts with the national orchestras of Argentina, Peru, and Chile, as well as three programs with the Amigos de la Música in Buenos Aires.

His first visit to the United States came in 1958, when he made his debut with the Cleveland Orchestra. The following year he returned to that city, directing several concerts and going subsequently to Pittsburgh, Cincinnati, Mexico City and, finally, South America.

The fact that Mr. Skrowaczewski was born in 1923 places him in a very special generation of Polish musicians. World War II, with its sequel of Soviet domination for Poland, came when he was still extremely young, but nevertheless old enough to have known pre-war Polish musical life. This, he feels, accounts for certain differences between his musical attitudes and those of the succeeding, youngest generations. Of these, he says with a kind of startled admiration for their accomplishments: "they have no past!"

During the war, music in Poland stopped dead. After the war, under a Communist regime, it was deliberately rebuilt on a new and amazingly generous pattern. Music schools and symphony orchestras were established in liberal numbers where none had existed before. Musicians found a respectable place in the scheme of things, both social and economic, so that it could be more profitable, for instance, to be a violinist than a chemist.

Mr. Skrowaczewski himself, after an introduction to music by his mother, studied piano and violin at the Conservatory of the Lwow Music Society. In 1940 and 1941, when he was 17, he studied composition and conducting at the State Conservatory in Lwow, and at 23 received diplomas in these subjects from the Krakow State Higher School of Music. In Paris, he studied with Paul Kletzki and Nadia Boulanger.

It goes without saying that until the Polish revolution of 1956, all musical



Stanislaw Skrowaczewski

endeavors in that country were subject to State control. After 1956, control ceased. Works which had been openly or tacitly banned began to make their appearances on programs, and composers were free to pursue their muse wherever it might lead. Financial support did not cease, however, to the astonishment of many people.

Though music Mr. Skrowaczewski has composed is little known in this country, he has won an impressive number of prizes in Poland and has amassed a large catalogue for so young an author. Four symphonies, several symphonic suites, a number of string quartets, sonatas for piano and other instruments, and music for Polish films are listed among the works. Now that he is in this country, for at least one year, American audiences will undoubtedly become at least somewhat acquainted with them, even though he, himself, prefers not to serve as podium-master for his own music.

—Lester Trimble

### Schirmer Centenary

(Continued from page 12)

1855, at Niblo's Theatre and ran for four weeks with a box-office return that compared favorably with those of standard imports. Bristow was supervisor of music in the public schools of New York from 1854 until his death in 1898. (Would a man of similar talents and courage get the job today?)

William Henry Fry, another champion of American music, produced his opera "Leonora" at the Academy of Music in 1858. Decidedly, there were stirrings of native culture even in those years, when the music that is our daily bread today was still known and appreciated by only a handful of the population.

Was young Gustav Schirmer, born in Königsee, Saxony, in 1829, and brought to New York as a boy, aware of these stirrings, in 1861? Yes, he was, and the great good fortune of the house of G. Schirmer in the succeeding century is fundamentally owing to his farsightedness, shrewdness, and feeling of cultural responsibility. We know from his letters that Schirmer found two things especially lacking in the United States: 1) an interest in the publication and encouragement of American composers.

and 2) editions of the great classics issued here.

The first of these lacks Schirmer set about remedying at once, though cautiously in the early years. The second found its most imposing answer in the Schirmer Library of Musical Classics established by the house in 1892 and now including thousands of works.

The house of Schirmer had very modest beginnings, but, like so many other businesses of that time, it grew like Jack's beanstalk. In 1861 Gustav Schirmer, in partnership with Bernard Beer, bought out the music business of Kerksieg & Breusing, of which Schirmer was manager. Five years later, Schirmer bought out Beer.

A catalogue of vocal and instrumental music of 1869 (the earliest that now is available) amusingly reflects the taste of the time. It abounds in such gems as "The dreary Day" and "Farewell to North-Maven" by Faustina Hasse Hodges (sublime name!) and Thalberg's "Home, sweet Home", subtitled "air Anglais varié". Of course, Thecla Badarzewska's "La Prière d'une Vierge" headed the B's. But we find Chopin's A flat Ballade and Fantaisie-Impromptu in F sharp minor and Mendelssohn's "Spring Song" nestling amid the faded flowers of drawing-room gentility. And Dudley Buck and John Knowles Paine are among the "up-and-coming" Americans.

Let us not forget that European taste of the period was comparably superficial. Hans von Bülow tells us that London heard its first public performance of a Beethoven Sonata in 1848. Clara Schumann wrote disgustedly that the public did not want Bach and Beethoven but the salon pieces of Kalkbrenner, Herz, Hünten, Pixis and the other popular composers of the day. From Hamburg she reported that taste was at a low ebb: "Just fancy, they prefer Dreyschock to Thalberg." And Robert Schumann's comments on taste in Vienna make very salty reading.

The musical growth of Schirmer's is symbolized in the physical expansion of its stores and plants. As early as 1880, the firm moved to 35 Union Square. In 1891, the company established its own engraving and printing division in a factory on East 16th Street. This was moved in 1906 to Bank Street to a specially constructed reinforced concrete factory building (one of the city's first). This pioneering spirit of design found expression again in 1916 when the company's present plant was built in Long Island City. Covering 101,000 square feet and on one floor (a new idea at that time) this plant enables Schirmer's to print more than half of the music issued in the United States, including the publications of many other houses, and amounting to the staggering total of about 140 million pages of music a year!

Since 1909 the retail store has been housed in the Schirmer building at 3 East 43rd Street, and it is characteristic of the policy of the firm that its new

(Continued on page 56)

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But all of this material progress would not have meant much culturally without the sterling guidance of the Schirmer family. Gustav, the founder, came of a musical family. His father was a well-known piano and organ builder who had established himself in Vienna. Their forefathers had been appointed piano builders to the Court of Sonderhausen.

Gustav was himself musical and liked to play piano duets with his daughter in his later years. His favorite composer was Schumann. Although he did not personally care much for Wagner's music, he recognized the fact that Wagner was the coming man in music and was a patron of Bayreuth. Schirmer's wife, Mary Fairchild, was a singer, and she became a close friend of Cosima Wagner, who consulted her about the choice of singers for Bayreuth.

The first "performance" of Wagner's Ring in America was in the Doll Theatre of the Schirmer country home in Westchester, with the children all participating. And it was Gustav Schirmer who enabled Leopold Damrosch to go to the first Bayreuth Festival in 1876 through a loan of \$500, a large sum for those days. The Schirmers were also close friends of Liszt. Through his friendships with Theodore Thomas, Damrosch and other musical pioneers, Schirmer kept his finger on the musical pulse of the nation.

Although at one period in his life Gustav Schirmer quarreled with his two sons and acted the role of the stern German parent, he gave them both a splendid heritage and an admirable preparation for both artistic and business administration. Both boys were musical and both inherited something of their father's shrewdness and business sense.

Rudolph, born in 1859, studied in New York and Weimar, and was graduated from Princeton in 1880. He took a degree at Columbia Law School in 1884, which was to lead to a clash with his father, who wanted a music publisher, not a lawyer, in the family. Rudolph was a baritone, and, like all the Schirmers, profoundly steeped in music.

It was he who established the Musical Quarterly in 1915, with Oscar Sonneck as editor. Sonneck was succeeded in 1929 by Carl Engel. Both of these men were admirable musicians and scholars who also had distinguished terms of service as directors of the music division of the Library of Congress. Engel became president of Schirmer's.

An example of Rudolph's astuteness was his launching of the career of Rudolf Friml. Friml had come to the United States as accompanist to the

famous violinist Jan Kubelik and he wanted to stay here and develop a career as a composer. He had visited Schirmer and asked him for advice and help. At this time Hammerstein had had a quarrel with Victor Herbert. But when Schirmer recommended Friml, he said he could not take a chance on an unknown composer. Nevertheless, Schirmer wired Friml, who was in California, to come to New York. He persuaded Hammerstein to give Friml an audition, and the result was a contract and "The Firefly"!

Gustave also received an excellent education. Born in 1864, he studied in New York and Weimar, and spent a year each in Leipzig and Paris observing the methods of the music publishing business. He was a very talented violinist, and he used to get up at five in the morning to practice before going to work. It was Gustave's marriage that caused a temporary break between him and his father. Through Cosima Wagner at Bayreuth he had met Grace Tilton of Boston and he fell in love with her and married her despite his father's disapproval.

Banished from New York and Schirmer's, he settled in Boston and founded the Boston Music Company. With the family gift for discovering composers, he encouraged Ethelbert Nevin, and, what with "The Rosary" and other works, the Boston Music Company did very nicely. It was not very long, however, before he became reconciled with his father and returned to the Schirmer fold, keeping the Boston company ownership. Gustave was a great admirer of modern French music, and it was he who made Schirmer's a champion of it on this side of the ocean.

It is highly important that the director of a publishing house should have a sort of sixth sense about the ability and possible appeal of composers. A more recent example of the good fortune of the house of Schirmer in this respect is the case of Kurt Weill's opera "Down in the Valley". Weill composed this work for radio, but negotiations broke down and he threw it into a drawer and forgot it. Much later, the Opera Department of the University of Indiana in Bloomington asked Schirmer's for a work suitable for workshop production. Hans W. Heinsheimer, director of publications since 1947, remembered the Weill work and asked the composer about it. Weill rewrote it, and Schirmer's published it and launched it on a spectacular course that has included over 2000 separate productions to date.

Gian Carlo Menotti, another "Schirmer" composer, is so popular that his operas are issued in 15 different languages. Among other celebrated names on the Schirmer roster are William Schuman, Samuel Barber, Roy Harris, Douglas Moore, Virgil Thomson, and Arnold Schoenberg. To pass from the sublime to the financially impressive, Albert Hay Malotte's "Lord's Prayer" has been a gold mine comparable to Nevin's "The Rosary".

In a very real sense, the progress of



the house of G. Schirmer in the past century has been a panorama of American history and cultural development. It is an example of the type of American business that has contributed most to our growth and prosperity—by having ideals, vision, and a sense of moral responsibility as well as practical astuteness and common sense.

## Opera Forecast

(Continued from page 16)

include Victoria de los Angeles, Rosalind Elias, Richard Tucker, Giorgio Tozzi and Lorenzo Alvary. The first performance will be in January.

"Turandot" by Puccini, last sung at the Metropolitan in 1929-30, will be heard for the first time early in 1961, conducted by Dimitri Mitropoulos, staged by Yoshio Aoyama, and the new production and costumes will be by Cecil Beaton. Birgit Nilsson, Anna Moffo, and Franco Corelli, in his debut, will sing leading roles.

Two works last heard in the 1951-52 season, "Alceste" and "Elektra", will be revived, the former with Eileen Farrell in her debut, as the Gluck heroine, and the Strauss opera with Dimitri Mitropoulos conducting and Inge Borkh in the title role. "Alceste" will be a new production, also.

Wagner's "Tannhaeuser", last heard in 1954-55 in the Dresden version, will return in the Paris version, while Mussorgsky's "Boris Godunoff", last sung in 1958-59 in Karol Rathaus' version of the original orchestration, will be conducted by Erich Leinsdorf in the Shostakovich version, with John Gutman's English text. Richard Strauss's "Arabella", also in Mr. Gutman's English version, will return for the first time since 1956-57.

Alban Berg's "Wozzeck", from the 1958-59 season, will return along with the following operas, also absent for one season: Puccini's "La Bohème" and "Manon Lescaut", Ponchielli's "La Gioconda", and Verdi's "Don Carlo" and "Rigoletto". Retained from the 1959-60 season are "Aida", "Carmen", "Don Giovanni", "Madama Butterfly", "Le Nozze di Figaro", "Parsifal", "Simon Boccanegra", "Tristan und Isolde", and "Il Trovatore".

In addition to Miss Farrell and Mr. Corelli, other new artists will include Georg Solti, who will conduct "Tannhaeuser"; Kerstin Meyer, Swedish mezzo-soprano; Leontyne Price, American soprano; Hanya Holm, choreographer; Anneliese Rothenberger, German soprano; Dino Formichini, Italian tenor; Hermann Prey, German baritone; Eberhard Waechter, Austrian baritone; Bonaido Giaiotti, Italian bass, and Mary McKenzie, American mezzo-soprano.

The Lyric Opera of Chicago will open on Oct. 14 with the company's 1957 production of "Don Carlo", with Margherita Roberti, Giulietta Simonato, Richard Tucker, Tito Gobbi, and Boris Christoff, with Antonino Votto in

his American debut as conductor. There will be no new productions this season but last year's new "Carmen" will be repeated as well as the 1957 production of "The Marriage of Figaro".

Other productions will be "Aida" with Leontyne Price; Giulietta Simonato; Carlo Bergonzi, and Robert Merrill, in his Lyric Opera debut, and Mr. Votto conducting. "The Marriage of Figaro" will have Elisabeth Schwarzkopf; Walter Berry; Rita Streich; Christa Ludwig; and Eberhard Waechter, in his American operatic debut, as the Count, with Josef Krips conducting.

"Die Walküre" will have Birgit Nilsson; Jon Vickers, in his Lyric Opera debut, as Siegmund; Gré Brouwenstijn; Hans Hotter, in his Lyric Opera debut, as Wotan; Christa Ludwig; and William Wildermann, with Lovro von Matacic conducting. "Fedora" will have Renata Tebaldi, Giuseppe di Stefano, and Mr. Gobbi, with Mr. von Matacic conducting.

"La Bohème" will have Renato Cesari, in his American debut, as Marcello; Richard Tucker; Renata Scotti, in her American operatic debut, as Mimì; and Doris Yarick, with Gianandrea Cavazzini conducting.

"Carmen" will be sung by Jean Madeira, Miss Scotti, Richard Cassilly, and Mr. Merrill, with Mr. von Matacic conducting. In "Tosca" will be Miss Tebaldi, Mr. di Stefano, and Mr. Gobbi, with Mr. Cavazzini conducting. "Madama Butterfly" will have Mr. Cassilly, Martha Lipton, Miss Price, and Mr. Cesari, with Mr. Gavazzini conducting, and "Simon Boccanegra" will feature Mr. Cesari, Mr. Gobbi, Miss Tebaldi, and Mr. Tucker, with Mr. Gavazzini conducting.

San Francisco's opera season opened on Sept. 16 and is continuing through Oct. 27. Highlight of the season will be the West coast premiere of "Wozzeck", on Oct. 4, which will bring the debut of Marilyn Horne as Marie and Leni Bauer-Ecsy as scenic designer of the production. The first San Francisco Opera production of "La Sonnambula" will feature Anna Moffo and Nicola Monte in their San Francisco debuts and there will be revivals of "La Fanciulla del West" and "Lohengrin". Sandor Konya will make his American debut as Dick Johnson in "La Fanciulla del West".

Other operas to be given are "Die Frau ohne Schatten", "Simon Boccanegra", "Der Rosenkavalier", "La Bohème", "Cosi fan tutte", "La Traviata", and "Carmen", with Jean Madeira making her San Francisco debut in the title role.

Though the three companies, with an eye to box office, are concentrating on dependable and palatable fare rather than much that is new or novel, their repertoire adds up to grand opera in the grand manner with singers of imposing stature. There should be busy and rewarding months ahead for American audiences.

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## PERSONALITIES

**Claudio Arrau** appeared three times at the Edinburgh Festival in August, twice with orchestra and once in recital. In the pianist's three appearances at the Athens Festival, Sept. 11-13, the first one was attended by the King of Greece. Mr. Arrau will begin his fall tour of Europe in Germany. His American tour will open with a recital at the Metropolitan Museum of Art in New York on Nov. 11.

**Phyllis Curtin**, on leave of absence from the New York City Opera, made her debut at the Vienna State Opera on Sept. 20, in "La Traviata". The soprano will follow this with appearances in Purcell's "Dido and Aeneas" in Trieste on Oct. 25, and recitals in Rome and Milan on Oct. 29 and Nov. 3, respectively. She returns to the United States for two performances as Manon with the New Orleans Opera in November.

**Aristid von Wurtzler** has returned from a Midwest tour, in which he gave recitals sponsored by the University of Minnesota Program Service. The harpist was soloist with the Minneapolis Symphony and in Milwaukee played a premiere performance of "La Source" by Michael Mcsdelov, harp professor and composer at the Tchaikovsky Conservatory in Moscow.

**Grace Hoffman** has been named Frau Kammersängerin by the Ministry of Culture of Bad-Württemberg, Germany. During the summer, the mezzo-soprano appeared in Argentina, Rome, Florence, Vienna, London, Nice, and Lyons.

**William Warfield** made his first appearance in Alaska in Anchorage on Sept. 17, prior to beginning a series of engagements in Canada.

**Rudolf Firkusny** began on Sept. 1, his second European tour, which will take him through 11 countries.

**Maria Callas** appeared as Norma in a staging of Bellini's opera in the fourth-century B. C. open-air theatre in Epidauros, Greece.

**E. Power Biggs** began his fall concert tour with a recital in Batesville, Ark., inaugurating a new Flentrop organ in the Christian Science Church in that city. He will give at least 15 recitals in October and November across the country.

**Robert Schrade** is leaving Oct. 10, for a six-week tour of Europe, during which he will be heard in London, Edinburgh, Brussels, Italy, Germany and Greece.

**Ivo Cruz**, director of the National Conservatory in Lisbon, and artistic director of the Philharmonic Orchestra of Lisbon, recently conducted seven concerts in Romania.

**Anne Ayer** will participate on March 5, 1961, in a memorial concert under government patronage at Carnegie Hall, honoring the late Heitor Villa-Lobos.

**Myra Hess's** British season comprises nine orchestral concerts and solo recitals in principal cities of England and Scotland, and two joint recitals with Isaac Stern, one in London's Festival Hall. She will conclude her England appearances with the Hallé Orchestra in Manchester, playing Beethoven's "Emperor" Concerto at the end of November. She will return to this country in mid-January for her 30th American tour, beginning in New Haven, Conn., and ending at San Francisco in mid-April, 1961.

**Laszlo Halasz** became the father of a daughter, Suzanne Marie, on June 26. Mrs. Halasz is the former Suzette Forgues of Montreal.

**Natalie Hinderas** departed on a state department-sponsored world tour on Sept. 1. The pianist opened the tour in Sweden.

**Andrew Foldi** has been engaged by the San Francisco Opera for its fall season.

**Robert Shaw** received an honorary degree from Michigan State University at a convocation marking the opening of its first annual Fine Arts Festival, on July 18.

**Benno Moiseiwitch** played the Rachmaninoff Second Piano Concerto with the BBC Symphony in July, setting a record of 26 successive seasons in the Albert Hall concert series in London.

**Eunice Podis** made her 57th appearance with the Cleveland Orchestra on July 27, in its summer concert series, playing the "Rhapsody in Blue".

**Nina Dova** sailed in August on her first world tour. The soprano and guitarist will appear with her husband, **Stanley Koor**.

### PICTURE CAPTIONS

**A:** William Clauson serenades his wife and daughter while vacationing on the island of Edholma, off the coast of Sweden.

**B:** Grant Johannesen, left, chats with Igor Markevich in Melbourne while both artists were on tour in Australia.

**C:** Aase Nordmo-Loeberg, left, and Birgit Nilsson following their performance of "Die Walküre" together this summer at Bayreuth Festival.

**D:** Solon Alberti, right, with Mr. and Mrs. Richard Crooks at the opening night concert at the Hollywood Bowl.

**E:** Tony Lavelli receives the keys to Seattle, Wash., from the city's Mayor.

**F:** Jean Madeira and Charles K. L. Davis backstage at Honolulu following an appearance with the Honolulu Symphony.



A

C



D



B

John Warlow



Rotheild Photograph

F



Art Center Studio

E





## Eugene Ormandy

(Continued from page 9)

times result and are incorporated into other performances.

"It all contributes to giving the writer an inner satisfaction, a feeling that he not only has had his work played by the greatest orchestra of them all but has had the best possible performance that orchestra could have given it".

Mr. Yardumian, who has had seven or eight of his works premiered by Ormandy, looks on the conductor as "a second head". "He is a terrific help to a composer", Yardumian testifies. "He'll help with your orchestration. He's sympathetic to a composer's imagination and with his marvellous knowledge of instruments—the kind of knowledge few composers could approach—and he'll suggest a combina-

premiere. "I can vouch that this is not true of Eugene Ormandy", asserted Persicetti.

He spoke of his own Fifth Symphony which was commissioned by the Louisville Symphony and premiered and recorded by this group. None of this dampened Mr. Ormandy's interest and the work was performed by the Philadelphia Orchestra last season.

Another composer who could testify to the same effect is William Schuman whose Sixth Symphony received special attention from the Philadelphians although it was premiered elsewhere. It was Ormandy's attention that mattered considerably in the public reception for this work.

A further mark of Ormandy's interest in American composers is the meticulous attention given them when the Philadelphia Orchestra goes on one of its tours abroad.



tion to help you fulfill an intent".

"He has been an angel to me but this doesn't prevent him from being critical. He doesn't mince words or worry about being flattering. His interest is in the future of the composition and he acts as another pair of ears for the writer".

In World War II days, Yardumian was a young composer who had never been performed although he had sent his compositions to countless conductors. He was just about to enter the Army when he wrote a letter to Eugene Ormandy saying that he was off to serve his country with but one regret, that this might mean he would never hear one of his works played.

"I got a letter from him in two days telling me to come in and bring my music", Yardumian remembers. The result was the first performance of "Desolate City".

Persicetti thinks that Ormandy has an unusual trait among conductors in that he will perform a contemporary work although it may have been premiered elsewhere. He says that many conductors show no interest in a contemporary work from which they will get none of the publicity attendant to a

Last season, the Philadelphia Orchestra engaged a new concertmaster, Anshel Brusilow. The youthful key man tells a story which illustrates Ormandy's interest in young musicians. It also discloses a faculty of the conductor for pinpointing a future first desk years in advance.

Mr. Brusilow, at the age of 16, was a winner of the annual auditions given by the orchestra to pick soloists for student concerts. He was not much more than 21 when he had further contacts with Ormandy and the conductor thrilled him by saying, "Some day you are going to be my concertmaster".

Ambitious for a concert career, Mr. Brusilow ran into that inevitable lull during which even the most talented young artists wonder about the future of their career. During one of these lulls he stopped backstage to see Eugene Ormandy who asked what he was doing. "Not much, I told him", Brusilow recalls.

Four days later he got a telephone call from Arthur Judson, the concert manager, and was offered a job to go on the road with the Gershwin Festival Orchestra, as concertmaster. "I didn't know it for years", Brusilow relates,



"but Ormandy had called Judson and asked him to do something for me. That was the beginning for me".

Brusilow now traces his joining the New Orleans and Cleveland Symphonies to Ormandy. "He had a finger in almost everything I did and I hardly was aware of it", said Brusilow.

At least one other first chair member of Ormandy's orchestra was tapped for his post a year or two before he was engaged. Lorne Munroe, the solo cellist, made an airplane trip from Minneapolis one Easter Sunday to take an audition for the job.

"I wouldn't have thought of it", he



The exclusive **MUSICAL AMERICA** photographs by John Ardoin on these pages show Eugene Ormandy and his wife Greta at their country home, Belvedere in Monterey, Mass. Here Mr. Ormandy relaxes from his arduous duties with the Philadelphia Orchestra and turns to his favorite sport, swimming and supervising a large estate.



says, "but my wife wanted me to try. I'm naturally more pessimistic and probably would have turned down the invitation. It turned out that I played for him privately and was picked. He told me later that he really had picked me several years earlier".

In many ways, Ormandy's most outstanding protege is William Smith, the orchestra's assistant conductor. Mr. Smith has every talent needed for important success and Ormandy is piling on him the responsibilities that provide invaluable training.

Mr. Smith plays the piano and kindred instruments in the orchestra, conducts children's and some youth concerts and makes at least one scheduled appearance a year as conductor for a regular concert. He has tremendous knowledge in the vocal field and excels at training choruses.

It is to Smith that the responsibility falls for screening the new scores that are mailed hopefully to Mr. Ormandy. They come in at the rate of 100 a year. Smith reads them all and passes on about 40 to Ormandy. Some works are programmed as a result of this process.

A work by William Flanagan, "A Concert Ode", was one of those that

just came in the mail and was singled out. It will receive its world premiere by the Philadelphians this month.

Carl Eppert's Concerto Grosso in C minor, to be premiered in February, also came to Mr. Ormandy in this way. There will be other world premieres and a number of American premieres during the season which has just begun. They will include works of Eugene Zador, Paul Creston, Jean Rivier, Honegger, David Diamond, Jean Koetsier, Aaron Copland, Jean Françaix, Walter Piston, Roger Sessions, Berg, Delius, Enesco and Gliere.

Ormandy knows what he is looking for when he examines a new score. He approaches from the angle that a conductor's first duty to music is to steer a course which avoids the ultra conservative or ultra radical. He sets a course of performing music which is both original and at the same time understandable.

Regarding some of the new experimental techniques, he thinks that we must still await the creation of a significant work in this field. "When it comes", he promises, "we will play it". In this respect, he heard a Karl-Heinz Stockhausen piece for three orchestras overseas, was impressed by the deft handling of complex forces.

Eugene Ormandy has earned many honors including a dozen degrees from American colleges and universities. Probably, however, this entirely amiable musician is most pleased when it is called to his attention that he is appreciated for himself, for his friendliness, sympathy and warmth.

This is a salute to a man who fulfilled the dreams of the father who taught him rhythm in his crib and tucked a violin, one-eighth normal size, under his chin when he was a toddler. It is a tribute to the fulfillment of the genius apparent when he was four years old, when, according to an anecdote, he was a source of great amusement to an audience at a concert in Budapest. "Not F, F sharp", he complained loudly to his father about a performer's mistakes. The audience was delighted when the performer admitted the child was right.

Legends develop about great conductors, legends that depict some phase of their remarkable abilities. Here is a tale which illustrates the Ormandy genius and is attested to by Norris West, the well-known radio announcer. It should become a legend.

Timing was being worked out for an orchestral broadcast and suddenly it was realized that one of the pieces had not been timed as it was rehearsed.

This was mentioned to Ormandy who told Mr. West to start his stopwatch. He then went about his business which included talking to several visitors, dictating to his secretary and talking on the phone. Suddenly, he told West to stop his watch. He had been automatically timing the composition in his head. Mr. West clocked him at 15 minutes. That was exactly what it took on the broadcast.

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## RECORDINGS

\*\*Indicates stereophonic recording.

\*Indicates monophonic recording.

### New Voices in Old Roles

**Verdi:** "Il Trovatore". Leontyne Price (Leonora), Richard Tucker (Manrico), Leonard Warren (Count di Luna), Rosalind Elias (Azucena), Giorgio Tozzi (Ferrando), Laura Lodi (Inez), Mario Carlin (Ruiz), Leonardo Monreale (A gypsy), Tommaso Frascati (A messenger), Rome Opera House Orchestra and Chorus, conducted by Arturo Basile. (RCA Victor LM 6150, \$9.98\*)

This new recording bears on each disk the note: "Selected by the Metropolitan Opera". And it is of special interest to the Metropolitan Opera public for several reasons. All five of the principal roles are sung by Metropolitan artists, but most of the performances are by no means familiar to us, and the sudden and tragic death of Leonard Warren gives special significance to his singing of one of his most effective roles. It is a glorious farewell.

Miss Price was a Metropolitan Opera artist by anticipation (so to speak) when she made this recording, for her engagement by the Metropolitan was announced between the time that it was made and the time that it was released. Since the role of her debut at the Metropolitan will be Leonora in "Il Trovatore", we have here a sort of preview of her performance—and a brilliantly promising one.

Curiously enough (considering his fitness for the role), Mr. Tucker has never appeared as Manrico on the stage. Nor is Miss Elias' Azucena familiar to us. Arturo Basile was immediately recognized as a conductor of the first rank when he made his American debut at the New York City Opera, in December 1957. But he has not been back, and it is high time that either one company or the other secured his services, for Italian opera conductors with his fire, lyric sensitivity, and feeling for style do not grow on bushes.

What are the outstanding merits of this recording and how does it compare with the famous RCA Victor recording made some years ago with Milanov, Barbieri, Bjoerling, Warren, and Moscona?

The question is made easier to answer by the fact that it is quite different in style and in casting. The earlier recording enlisted veteran Verdians at the peak (or somewhat past the peak) of their careers—superb singers versed in the classic style, with its freedom of phrasing, sovereign ease of execution, grand manner, and sense of vocal chiaroscuro. This new recording enlists younger singers who sing by and large more naturalistically and who are more notable for their fresh voices, expert musicianship, and dramatic sincerity than for their style.

Miss Price has come fully into her own (vocally speaking) in recent years,



Leontyne Price as Leonora

and I vividly remember her fantastically beautiful performance in the Verdi "Requiem" with the Philadelphia Orchestra here, a season or two ago. If her singing as Leonora does not quite reach those heights of limpid beauty and soaring ease, it is nevertheless always good and sometimes magnificent. Interestingly enough, she gains in freedom and tonal refulgence as the recording progresses, just as she might at a performance. The tendency to pinch top tones and the nervous tension that are apparent in the "Tacea la notte" and the "Di tale amor" have disappeared when she reaches her great scene in Act IV. If the marvelous arching phrases in "D'amor sull'ali rosee" are not faultlessly proportioned, she accomplishes marvels with those descending seconds in the "Miserere" in which Leonora sighs out her heartbreak. After she has lived with this role for some years, she should be one of its supreme interpreters.

Miss Elias is genuinely impressive as Azucena. I say this because she does not have the ideal voice or temperament for it. The role calls for a heavier, darker voice with organ tones in the lower octave and a savage force at the top. But she sings with an unfaltering sense of appropriate vocal color, dramatic emphasis, and rhythmic accent.

The role of Manrico calls for trumpet-like volume and brilliance but also for silken, fine-spun lyric phrases. At times, Mr. Tucker reminds me of Martinelli in this role. He achieves something of the same wonderful virility and excitement. If things like "Ah si, ben mio" are not equally outstanding, they are nonetheless sung expressively and with that intensity of feeling which Mr. Tucker has been putting into his performances increasingly in recent years.

Needless to say, it is a joy to hear Mr. Tozzi's sumptuous singing as Ferrando. He makes one positively like that old bore. The lesser roles are sung competently, but it is plain that no extra money was "wasted" on them. As for the chorus of the Rome Opera, I must confess that I think many of its members might well seek the shelter

of the home for aged and deserving musicians established by Verdi in Milan, judging from the way they sound. But no one could complain about their eagerness in following Mr. Basile's wishes. He gets good results, too, from an orchestra that is by no means of Metropolitan Opera calibre.

All in all, this is a good recording and one that has many kinds of special appeal. In listening to it, I found Verdi's music emerging without a trace of the tarnish of routine or the stain of needless vulgarity. —Robert Sabin

### Czech Bride

**Smetana:** "The Bartered Bride". Soloists, orchestra and chorus of the Prague National Theatre, conducted by Zdenek Chalabala. (Artia ALPO 82/C-L, \$14.94\*, S-82, \$17.94\*\*)

Artia's new "Bartered Bride" (available in both monaural and stereo versions) offers many pleasures, but its most pressing appeal will be to the beleaguered few who always have resisted "opera in English". This vitally spirited performance rediscovers the charm inherent in Smetana's score. For some inexplicable reason, all too many "local" opera forces have gathered the Czech composer's most famous work close to the bosom as a "natural" for translation. Consequently, the Artia edition proves that what had seemed all too broad and cloying in translation can prove irresistible when the proper syllabic sounds are married to Dvorak's melodies.

I am the last to expect Mr. Bing to produce a Czech-singing cast for idiomatic works of this sort, let alone a phonetically precise chorus. And this exactly is a case where opera on records holds all the aces over any likely American stage performance. When you have at hand the thoroughly prepared libretto, which already is an Artia trademark, the listener's work is done for him ahead; you simply bask in the fact of *Urtext* treatment.

I can imagine better singing in some of the roles; but what vitality and exuberance there is to this Artia performance! In the specific field of recorded sound, enthusiasm and suitability often win the day. The familiar Polka and Furiant have three times

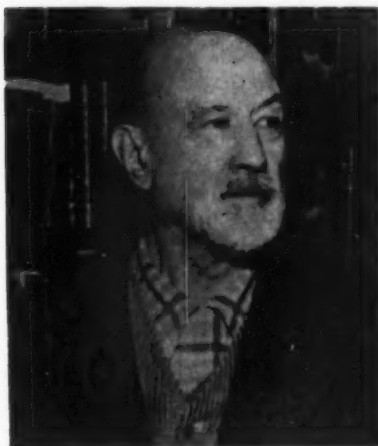
### Bori Tribute

The International Record Collectors' Club is issuing a long-playing record by the late Lucrezia Bori which is to benefit a charitable organization that she headed at the time of her death, the Baghy Music Lovers' Foundation. Last spring the club signed an exclusive agreement with Miss Bori for this tribute, which consists of her earliest commercial recordings, a greeting to her admirers, the complete St. Sulpice scene from "Manon" (with Richard Crooks and Léon Rothier) and her farewell speech, from her gala Farewell Concert, (1936). Information may be obtained from the club, 318 Reservoir Ave., Bridgeport 6, Conn.

their normal "pop concert" charm within a proper theatrical context.

When it comes to the third act, which must resolve the mistaken-identity conflict to the marriage of Marenka and Jenik, the carnival sawdust vies with Vasek's stuttering dismay for believability. The Principal Comedian's turn at the opening of this act is one of those extraordinary gramophone moments belonging beside the famous procession of the apprentices and guildsmen in the Dresden-Victor Act III of "Die Meistersinger" (released way back in 1938); so is every moment of Oldrich Kovar's pathetically winning enactment.

Since the performance throughout never is less than effective and the music enchantingly unhackneyed, the set can be warmly recommended. The surfaces tried on a stereo set were occasionally blurred; the monaural edition seems without fault. Recording date reputedly is 1959. —John W. Clark



Charles Ives

### Americana

**Ives:** Symphony No. 2. New York Philharmonic, Leonard Bernstein, conductor. (Columbia KL 5489, \$5.98\*).

The history of the Second Symphony of Charles Ives has been closely tied in with the New York Philharmonic. For years after completion, the score laid in Ives's barn until Walter Damrosch, who then conducted the orchestra, asked to see the work. Ives never received an answer from Damrosch and it remained for Leonard Bernstein in 1951 to present the work in its first full hearing.

In the nine-year interim between the premiere and this new recording, SPA records issued an LP of the work by Charles Adler and the Vienna Orchestra. Though crude in recording and not completely satisfactory in performance, this older disk had much to recommend it, mainly in matters of tempo and spirit. While the Philharmonic's playing is all that a composer could ask for, it seems often lacking in the two qualities that made Adler's disk worth owning.

Perhaps this is a presumptuous stand  
(Continued on page 64)

### OF THINGS TO COME . . .

Mid-autumn is the time when record corporations make their yearly massive bid for the disk-buyer's dollar, and this year the competition is stronger than ever. The next few weeks will present two complete "Fledermaus" sets, three versions of Mahler's "Lied von der Erde", two new "Traviatas", two Verdi "Requiems", two important recordings of "Don Giovanni", and a good 200 single records ranging in repertoire from the 13th to 20th centuries. Whether all these new issues live up to advance billing, only time and future reviews can tell. Certainly the present promise is remarkable.

**Opera:** Angel's "Don Giovanni", with Joan Sutherland, Elisabeth Schwarzkopf, Eberhard Wächter and Luigi Alva and Carlo Giulini, with the Philharmonia Orchestra is timed for Dallas' exciting 1960 opera season, which will present the work with Miss Sutherland. London also has Dallas in mind with an imposing two-record set called "The Art of the Prima Donna", in which Miss Sutherland performs 16 famous soprano show-pieces, each selected for its association with a great singer of the past. London intends this as homage by an important contemporary performer to great singers of another epoch, rather than an attempt to prove Miss Sutherland surpasses them all.

Victor's opera glasses are also trained on a "Don Giovanni" cast. With Erich Leinsdorf conducting the Vienna Philharmonic, Leontyne Price, Birgit Nilsson, Cesare Siepi, Cesare Valletti, and Fernando Corena are the RCA protagonists. Mr. Leinsdorf also conducts "from Vienna in the previously promised "Ariadne auf Naxos" of Richard Strauss with Leonie Rysanek, Roberta Peters, Sena Jurinac and Jan Peerce.

There is double attention to Johann Strauss, Jr., in two new stereo versions of "Die Fledermaus". Angel's production is headed by Wilma Lipp, Christa Ludwig, Mr. Wächter and Erich Kunz, with Otto Ackermann conducting. London Records has in its gala list of artists Renata Tebaldi, Birgit Nilsson and Giulietta Simionato—but they are not among the cast of characters. In a masterstroke of actual historic reference, someone at London seems to have remembered the performance of Strauss's operetta at the Metropolitan on Feb. 16, 1905, when Hans Conried offered a capacity audience for his annual manager's benefit Caruso, Nordica, Fremstad and Eames as guests during the second act party scene. In London's enterprising 1960 version, Miss Nilsson will sing "I Could Have Danced All Night" from "My Fair Lady", Miss Tebaldi will be heard in "Villia", and Miss Simionato sings from "Annie Get Your Gun". Other guests of Prince Orlofsky will include Carlo Bergonzi, Miss Sutherland, Jussi Bjoerling, Mario del Monaco and Ljuba Welitsch. The conductor is Herbert von Karajan.

Capitol's new "Traviata" offers the much-admired Violetta of Victoria de los Angeles with Tullio Serafin conducting and Carlo del Monte and Mario Sereni as Alfredo and Germont Père. The firm also plans a new stereo "Madama Butterfly" for Miss de los Angeles next Spring. Victor's intended "Traviata", will feature Anna Moffo.

It is Mr. Serafin who conducts Capitol's new Verdi "Requiem" with Shakeh Vartenissian, Eugenio Fernandi, Boris Christoff and Fiorenza Cossotto, while Victor's Soria set is led by Fritz Reiner and the Vienna Philharmonic with Leontyne Price, Rosalind Elias, Mr. Bjoerling and Giorgio Tozzi. The venerable Italian conductor also is responsible for London's latest "Cavalleria Rusticana" with Miss Simionato, Mr. del Monaco and Cornell MacNeil.

Not listed in any American opera company's repertoire but decidedly lyric material is Leonard Bernstein's forthcoming disk of Aaron Copland's children's opera, "The Second Hurricane" for Columbia.

**New Artist:** October is likely to be Sviatoslav Richter month with the Soviet pianist due to make his American debut in Chicago on Oct. 15, and five Richter recitals booked for Carnegie Hall. Artia has reproducing rights for all the Russian Richter performances and its first release of USSR recordings is his Mussorgsky "Pictures at an Exhibition", to be followed by the "Appassionata" Sonata of Beethoven and a new version of the Tchaikovsky Piano Concerto No. 1, which was recorded early in August in Moscow. Competition among American labels for Mr. Richter's services during the tour has been enormous. The best report at press time had RCA Victor in the lead. Since Mr. Richter's first concert will be with Mr. Reiner and the Chicago Symphony, a fast production schedule should find his initial American recording on the market before Nov. 1.

**Distinguished Old Artists:** Columbia's major fall release will be a three-record album dedicated to Igor Stravinsky. In addition to new performances of "Petrouchka" and "Le Sacre du Printemps", the final record will offer Stravinsky's verbal reminiscences of the premieres of his Diaghileff era.

Columbia also continues its Mahler observances, with Bruno Walter, recordings of "Das Lied von der Erde" and the "Fahrende Gesellen" songs sung by Mildred Miller and Ernst Häfliger. Angel's "Das Lied" will present the unaccustomed presence of a baritone for the three sections usually reserved for contralto. Dietrich Fischer-Dieskau is the singer, and the performance has won praise since its English release this summer. The third promised "Das Lied" is London's repressing on two LP sides of the famous Kathleen Ferrier, Julius Patzak and Bruno Walter interpretation with the Vienna Philharmonic, made only a year before the English contralto's death in 1953.



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(Continued from page 63)

to take, since Henry Cowell writes that Mr. Bernstein's performance seems to have been the only unqualified pleasure in an orchestral performance that Ives ever had. Still, there seems to be in this work's big moments an exultation which has slipped by Mr. Bernstein. The last movement in particular, with its masterful unleashing of "Columbia, the Gem of the Ocean", seems hard-pressed and tight. There is no joy or expansiveness in the work's final pages, only a tense driven quality. And why must the final polychord be pounced on and made to sound so artificial and out of context?

The tranquil moments of the score, like the opening pages (perhaps suggested by Mendelssohn's Fourth Symphony), have a grace and flow and a recorded sound which banish the SPA disk completely from one's mind. Columbia has made a handsome job of the album, with five pages of photographs of Ives and his environment. The entire presentation is a notable tribute to this lusty and masterful composer which the era of the LP has done so much to bring into his own.

—John Ardoin

#### Hats Off! A Poet

**Bach, J. S.:** Concerto in F Major ("Italian"); Partitas in B flat major and C minor. Glenn Gould, pianist. (Columbia ML 5472, \$4.98\*)

In an era of over-trained young keyboard athletes, each trying to out-Horowitz the other, what balm of Gilead it is to encounter an artist like Glenn Gould! For this young Canadian pianist is a poet, a seeker of beauty in hidden places, a visionary, and an individualist. His exquisite tactile sense and impeccable, lucid articulation remind me strongly of Gieseking. And he, too, phrases with a grace and a charm that are eminently aristocratic. What a relief from those Greasy-Thumb Gusicks of the piano who proclaim the fast, the loud, and the brutally forceful, and never linger over anything, who have no love or gentleness in their souls!

Sensitivity is the keynote of Gould's playing, and it is everywhere in evidence in this new Bach album, which exhibits far fewer of those eccentricities of tempo, phrasing, and interpretation which have sometimes marred his Bach playing for me in the past. Here, one finds no treatment of contrapuntal figures as mere harmonic background and no sighing out of slow movements in the manner of a Chopin Nocturne.

How articulate, how infinitely expressive is this playing! It always sings, which is the secret of Bach interpretation on the keyboard. True, there are some details to which I must object, but they are minor blemishes indeed upon a major achievement. For one thing, Mr. Gould sometimes chooses so fast a tempo that he cannot encompass those felicitous touches of accent and phrase that usually characterize his playing. This is notably the case in the last movement of the "Italian" Concerto, which emerges as a breathless Per-

petuum Mobile, lacking its essential grandeur and lordly impetus. And sometimes, Mr. Gould comes perilously close to preciousness in his desire to achieve limpid elegance. Compare his treatment of the First Menuet in the B flat Partita with Gieseking's recording, and you will see what I mean.

There is mannerism, too, in his dry, detached treatment of the little two-note "answer" in the bass, in the slow movement of the "Italian" Concerto. But how beautifully the endless melody above is made to flow! Mr. Gould is a nightingale, not an eagle. He does not attempt the heroic (thank God, I am tempted to add). But he makes this Bach music sing and dance for us, he captures its intellectual mastery of design and detail with a graceful spontaneity that Bach surely desired.

—Robert Sabin

#### Experimenter

**Varèse:** "Hyperprism", "Intégrales", "Octandre", "Density 21.5", "Ionisation", and "Poème Electronique". Ensemble with Robert Craft conducting (Columbia ML 5478, \$4.98\*).

The enterprising Robert Craft has turned his attention to the French composer Edgar Varèse in this new Columbia disk. Several years ago, EMS Records issued one LP of a projected "Complete Works of Varèse". The project got no further. Mr. Craft includes on this new disk all the works contained on the EMS record in addition to two previously unrecorded pieces, "Hyperprism" and "Poème Electronique". The sound is superb.

Varèse is a curious enigma in modern music. He has built a formidable reputation on a few works and even fewer performances. He has enjoyed a *success d'estime* in the truest sense. This has been mainly true because of his unique and highly personalized musical language. Hearing Varèse's music is a listening experience that can not be easily related to other concert experiences and a certain amount of bewilderment is natural on the part of a listener, as with the main item on this disk, the prepared tape "Poème Electronique".

Hearing this strange abstract work on any form of commercial machine is hardly the same thing as hearing it in the Philips Pavillion at the Brussels Fair, as I did in 1958. It had a massive sonorous quality which emerges tame and artificial in this disk. As a separate listening experience it holds very little satisfaction. No one could doubt the personal integrity of Mr. Varèse in the sounds he has created and there can be no denying that a sensitive and artistic selection of aural colors has been made.

I wish that Columbia had given us instead the composer's "Deserts", which employs tape music with wind instruments. Or a recording of "Arcana", as done by the New York Philharmonic several seasons ago. Here was an uneven but unique demonstration of an orchestra's coloristic capabilities.

—John Ardoin



## Philharmonic Tour Item

**Bartok:** Concerto for Orchestra. New York Philharmonic, Leonard Bernstein, conductor. (Columbia ML 5471, \$4.98\*; MS 6140, \$5.98\*\*)

Each new recording of Bartok's Concerto for Orchestra deepens the irony of the composer's last years of struggle in the prosperous New World to which destiny directed him. Probably no contemporary orchestral work has met more immediate acceptance with audiences or with the conductors who might have helped to make Bartok's reputation far earlier. In the present recordings, Leonard Bernstein's involvement is assuaging, since it was his own mentor, Serge Koussevitzky, who in one of his lifelong acknowledgements of creativity commissioned this score.

Bartokians can argue nuances between the nine contesting recordings in the catalogue. Bernstein's enthusiasm, as always, is contagious; nobody else today seems to exhort a corresponding totality of delivery from performers who are artists in their own right.

Released in observance of the current Bernstein-Philharmonic tour of America, which will feature Bartok's score in several of the programs, this performance is a more than welcome permanent addition to the Bartok catalogue on records. —John W. Clark

## Worth Investigating

**Haydn:** Symphony No. 94, in G major ("Surprise"); Symphony No. 103, in E flat major ("Drum-roll"). Antal Dorati conducting the Philharmonia Hungarica. (Mercury MG50208, \$4.98\*; Stereo SR90208, \$5.98\*\*)

Antal Dorati makes everything move in these Haydn readings, but one misses the élan which instinctively goes beyond a run-through to produce a memorable rendering. The better of the two sides is the "Surprise" Symphony, cleanly and comfortably balancing the formal charms of the opening Adagio cantabile with the familiar jarring fortissimo of the Andante. The idea behind the Philharmonia Hungarica is admirable, but against competition from better-known United States and European symphonic groups, its sound is undermanned.

**"A Bouquet of Tartini and Nardini Concerti".** Jan Tomasow, violin and conductor, with the Chamber Orchestra of the Vienna State Opera. (Vanguard BG-599, \$4.98\*)

A fine addition to the Baroque record lists, this disk offers performances sensitive to these wonderful scores. The reproduction gives one an ensemble, not a group of separate instrumental sounds. The D minor Violin Concerto of Tartini (which would convert anyone to 18th-century music) occupies one side, with Mr. Tomasow an excellent soloist. The same composer's Sinfonia Pastorale is less imposing simply for following Nardini's E minor concerto, a solo-dominated work of enormous grace. —J. W. C.

## TELEVISION

A 26-week series of full-hour television appearances by the Chicago Symphony has been announced by New York's WNTA (Channel 13). The concerts, which are produced by WGN-TV in Chicago, will be offered at 6:30 EDT every Sunday, beginning Sept. 25. Fritz Reiner will conduct the majority of programs, with guest appearances by Sir Thomas Beecham (on the first program), Howard Barlow, Sir John Barbiroli, Alfred Wallenstein and others. Two jazz concerts, a special Christmas production and a George Gershwin memorial will be included in the series.

One of the most widely praised commercial musical programs on television, the Bell Telephone Hour, has scheduled an impressive group of musical personalities for its opening 1960-61 production. Van Cliburn, in his first television appearance in two years, was scheduled to be joined by Benny Goodman, Melissa Hayden and Andre Eglevsky for the Sept. 30, inaugural.

This year the Telephone Hour will be seen every Friday, through April 28, on NBC-TV. The presentation for Oct. 15 will be "The Music of Vincent Youmans", with Patrice Munsel, Whittemore and Lowe, the Norman Luboff Choir, and Earl Wrightson. "Music of the U.S.A." is the theme for the next two programs, with election songs of the past featured on Oct. 28 and a Veterans Day commemoration Nov. 11. Donald Voorhees continues as conductor.

A new 90-minute American opera will have its television premiere on Dec. 16, when the Hallmark Hall of Fame presents "Golden Circle", by Philip Bezanson. The composer is professor of music at the University of Iowa. Librettist for the work is Paul Engle, the noted American poet. The opera was first presented at the University in 1959, and has since been revised for television on direct commission from Hallmark. Patricia Neway, Jerome Hines, Brenda Lewis and Stephen Douglass will sing principal roles under the direction of Herbert Grossman. Peter Herman Adler is the producer.

In a revision of previously announced repertoire, the NBC-TV world premiere of Leonard Kastle's opera "Deseret" will be presented on New Year's Day. One week earlier, on Christmas Day, the company will begin its winter season with Menotti's "Amahl and the Night Visitors". "Boris Godunoff" is scheduled for March 26, 1961.

CBS was scheduled to make television tapes of the New York Philharmonic's concerts at the West Berlin Festival in late September, for use as one of four hour-long TV concerts sponsored by the Ford Motor Company this season. Mr. Bernstein will also be seen conducting four Young Peoples Concerts from Carnegie Hall early next year.

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## SCHOOLS AND STUDIOS

Chicago.—George Baziotopoulos won the \$1,000 D'Albert Scholarship (also a membership in the Milwaukee Symphony Orchestra) and George Wertke was the winner of the Ernst von Dohnanyi Memorial Scholarship offered by Chicago Conservatory College.

Cologne, Germany.—The Staatliche Hochschule für Musik in Cologne, directed by Heinz Schröter, has established a theatre department, headed by Oskar Fritz Schuh.

New York.—Thruston Johnson opened his violin studio on Sept. 12 at 600 W. 116th St. During the course of the season Mr. Johnson will appear as violin soloist in recitals in the Metropolitan area, and he will present American premieres for violin and piano at his Brooklyn Museum concert on Jan. 15 and on radio broadcasts over the Metropolitan Broadcasting System.

Berea, Ohio.—Six faculty and organizational recitals and concerts will be presented by the Baldwin-Wallace College Conservatory of Music during the fall term of the 1960-61 school year.

New York.—Verne Reider has re-opened her vocal studio at 162 W. 54th St., after spending the summer as director of the musical program at Camp Kent, Kent, Conn. Miss Reider is offering a year's partial scholarship for a limited number of students. For further information call CI 7-0516.

Los Angeles.—In its annual presentation of awards for outstanding contributions to the beauty of the Los Angeles area, the Chamber of Commerce Los Angeles Beautiful Committee honored the Sutro School of Music with a citation.

New York.—Seymour Bernstein has opened a "Music Workshop" to be held in his studio at 10 West 76th Street.

Oberlin, Ohio.—The 1960-61 Oberlin Conservatory Artist Recitals will open on Oct. 18, with a concert by the Cleveland Orchestra. Subsequent concerts will be presented by William Masselos, piano, Nov. 1; Joseph Schuster, cello, Nov. 15; Isaac Stern, violin, Dec. 6; Adele Addison, soprano, Jan. 10; Pittsburgh Symphony, Feb. 7; Cesare Valletti, tenor, Feb. 21; Benno Moiseiwitsch, piano, March 7; the Cleveland Orchestra conducted by Robert Shaw, March 28; and Andres Segovia, guitar, April 11.

Tampa, Fla.—Armin Watkins has been appointed associate professor of music at the University of South Florida.

Northfield, Minn.—Donald T. Hoiness has been appointed to the faculty of St. Olaf College here.

New York.—Solon Alberti has returned to New York from his 28th annual summer teaching sessions in the South and West. He returned to Houston, Texas, for his ninth year, and to Salt Lake City, where he is director of Teachers' Workshop at the University of Utah, and where he had his 16th summer session. Short sessions were also given for former young artists in Los Angeles and San Francisco.

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LuCretia Ferre gave a recital in Palo Alto, Calif., in August and will give her second New York Recital in Carnegie Recital Hall in December. Richard Armbruster, again sang with the summer theatres in Kansas City, Detroit, Flint and other cities. Martin Feldman, has just accepted an engagement as Cantor of the Congregation Sheareth Israel in San Francisco.

Yellow Springs, Ohio. — The Antioch College—Yellow Springs Festival this summer is offering a series of six orchestral concerts, performed twice, and another series presenting Anna Russell, George Shearing, the Modern Jazz Quartet, Marshall Stearns, Tom Glazer, and Jean Leon Destine and his company. David Epstein and Donald Keats are conducting the orchestra series, which will present among other works all the Brandenburg Concertos of Bach and several contemporary works including the premiere of Mr. Epstein's "Reflections", four songs for soprano, French horn, and string orchestra.

Boston.—Adelaide Bishop has joined the faculty of Boston University to teach and direct opera productions.

Denton. — Margaret Kalil, recently heard at Tanglewood with the Boston Symphony, has been appointed to the music faculty of North Texas State College.

Mount Vernon, Iowa.—Three new members will join the staff of the Cornell College Conservatory of Music this fall. They are Marion Anders, voice; W. W. Kent Jr., strings; and Roland E. Anfinson, woodwinds.

Boston.—The Boston Conservatory of Music has added to its staff Richard Bobbitt, composer. Serge Conus continues for a second year as artist in residence.

Beaumont, Texas.—Lamar State College of Technology performed opera in the round in student productions this summer, and for the fall plans a full-scaled production of "Rigoletto".

Santa Barbara, Calif.—The Paganini Quartet has accepted an appointment as quartet-in-residence at the Santa Barbara campus of the University of California.

Madison, Wis.—Robert G. Petzold, of the University of Wisconsin Schools of Music and Education, has received a grant of \$57,130 from the United States Office of Education to carry on a five-year study of the musical development of elementary school children.

New York, N. Y.—Maurice Finnell will offer a fall session of ten-week courses in sight-singing and musicianship at his Metropolitan Opera Studios. The courses are now in their tenth year. Mr. Finnell is the teacher of music for the Department of Supplemental Education, New York Singing Teachers' Association, and is a former member of the American Theatre Wing faculty.

Salt Lake City.—Mme. Ré Koster, distinguished Dutch coach and lecturer, was guest teacher and repertoire coach at the Ninth Annual Vocal Workshop of the University of Utah. In the early fall, she will return to the University of Southern California where, in 1959, she was a guest faculty member in the summer

session. During the second semester of 1960-61, Mme. Koster will teach voice, repertoire and Italian diction at the Oberlin Conservatory.

Baltimore.—Additions to the faculty of Peabody Conservatory of Music, effective with the fall term, include the baritone Hugh Thompson, the pianist Walter Hautzig, and the Viennese-born violinist and pedagogue Alice Pashkus.

Purchase, N. Y. — Dom Joseph Gajard, O.S.B., Choirmaster of the Benedictine Abbey at St. Pierre in Solesmes, France, conducted master classes in Gregorian Chant at the summer session of the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart. Dom Gajard, an authority on the official liturgical music of the Roman Catholic Church, has been choirmaster at Solesmes for 50 years.

New Haven, Conn.—Ward Davenny, noted pianist and educator, has been appointed associate professor of pianoforte playing at the Yale University School of Music. He assumed his new duties on July 1.

Bloomington, Ind.—Martha Lipton, mezzo-soprano of the Metropolitan Opera for the past 16 years, is joining the Indiana University music faculty this fall as associate professor of voice. Charles Kullman, who had been on leave of absence this year to sing full time with the Metropolitan, has resumed his duties as professor of voice at the university this fall. Also returning as a full-time member of the music faculty is Hans Busch, stage director of the Metropolitan.

Cleveland.—Clement A. Miller, dean of The Cleveland Institute of Music, is now the acting director of the school until the permanent appointment of a new director is made.

Evanston, Ill.—The Northwestern University School of Music has announced the appointment of two new faculty members. Jack Martin Pernecky will be Associate Professor of music education. Christopher Leuba, principal French horn player with the Chicago Symphony, will be a teaching associate.

St. Louis.—Work on the \$250,000 Gaylord Music Library at Washington University was recently completed. The building will be open for use during the fall semester.

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## OBITUARIES

### MARK HAMBOURG

Cambridge, England.—Mark Hambourg, the Russian-born pianist and composer whose career as a child prodigy began in Moscow at the age of eight, died here on August 26 at the age of 81.

The eldest of three brothers, all renowned musicians, Mr. Hambourg came to London when he was ten years old. In a short time, he had played all over England and had been admitted into the upper reaches of musical society, of which the studio of Felix Moscheles was a focal point.

Through the generosity of Paderewski and Hans Richter, he was sent to Vienna in 1891 to study with Leschetizky. While in that city, which he left at the age of 16 to begin a first world tour, he had made the personal acquaintance of the period's leading musicians. Brahms, Richter, Mahler, and Busoni were among them. It is said that Brahms himself toasted the prodigy's health at a dinner party. The climax of Mr. Hambourg's Vienna period was a concert of the Philharmonic Society at which he played Liszt's Hungarian Fantasia with Felix Weingartner. From this point onward, he led the life of an international concert artist in a period when world tours were still a rarity. London always remained his point of departure.

In addition to many musical compositions, Mr. Hambourg wrote three books: "How to Become a Pianist", "From Piano to Forte", and "The Eighth Octave".

He is survived by his wife, the former Dorothea Mackenzie, and four daughters.

### J. HERMAN THUMAN

Cincinnati.—J. Herman Thuman, concert manager, died here on Aug. 12. Until his retirement two years ago, he was the oldest manager of a concert series in the United States, the Cincinnati Artists Series. He was the manager of the Cincinnati May Festival from 1908 until 1954 and formerly managed the Cincinnati Summer Opera. He was also business manager for the Cincinnati College-Conservatory of Music.

His first venture as a concert manager was to present Ernestine Schumann-Heink to Cincinnati audiences in 1905. He brought Lily Pons to the city for her first

appearance in America outside of New York and presented Marian Anderson to the first nonsegregated audience, at Louisville.

He was a man who complained that he would have made \$10 more on a concert by Vladimir Horowitz if Mrs. Horowitz had stayed home and not requested free tickets. But he was also a man who booked Lotte Lehmann for five lieder recitals, knowing that the series would not cause a box office stampede, but would give Cincinnati a chance to hear this great exponent of German song. He is survived by his wife, a daughter, and two sons.

### CARL DEIS

New York.—Carl Deis, American music editor, died here July 24. He was born in New York in 1883, and was for 36 years, 1917-53, music editor of G. Schirmer. He was a composer of songs, piano pieces, and compositions for strings. He had studied at the National Conservatory of Music and the New York College of Music and had taught at the Peddie Institute for Boys, New York, the Collegiate School for Girls, and the Veltin School. He also had been organist at New York's Temple Emanu-El and the Society for Ethical Culture.

### EMILE VUILLERMOZ

Paris.—The music critic and author Emile Vuillermoz died here on March 2. Born in Lyons in 1878, he studied composition with Gabriel Fauré before turning to literary pursuits. Before World War II, he wrote for *Comœdia*, *Le Temps*, and *Excelsior*; after the war, *Paris-Press*, and the *Journal des Jeunes musiques de France*. He also published several books on music, musicians and musical history.

### ERNST WOLFF

East Lansing, Mich.—Ernst Victor Wolff, harpsichordist and head of the piano department at Michigan State University, died here on Aug. 22, at the age of 70. Born in Berlin in 1889, he came to the United States in 1936.

### BENJAMIN GOODSSELL

Tampa, Fla.—Benjamin Macdonald Goodsell, violist and composer, died at his home here on July 31, at the age of

58. During his career, he played with the Chicago, St. Louis, and Atlanta Symphonies. He was founder of the Chicago Symphonic String Quartet.

### GINO A. BALDINI

Madison, N. J.—Gino A. Baldini, concert manager, died here Aug. 18, at the age of 71. Mr. Baldini represented such figures as Sir Thomas Beecham, Bruno Walter and Sir John Barbirolli. He was formerly director of musical activities for the New York State Department of Education.

### CLAIRE FEIT

New York.—Claire Feit, former director of public relations for National Concert and Artists Corporation and Westminster Records, died here Aug. 16. She was a graduate of the Curtis Institute of Music. With her husband, Livio Luzzatto, she was very active on behalf of the Committee to Save Carnegie Hall.

### GIACOMO SPADONI

Los Angeles.—Giacomo Spadoni, operatic coach and conductor, died here Aug. 12, at the age of 76. He conducted at San Francisco Opera and was a coach of Enrico Caruso.

### VITALY SCHNEE

Miami Beach, Fla.—Vitaly Schnee, pianist and teacher, died here July 6, at the age of 68. He concertized in Europe and the United States, and was a leading teacher in Chicago where he lived for 36 years. He moved to Miami in 1957.

### PAUL CUNNINGHAM

New York.—Paul Cunningham, former president of ASCAP, died here Aug. 14, at the age of 70. He served as president from 1956 to 1959.

### LOUIS KRAMER

New York.—Louis Kramer, 89, violin dealer, collector, and authority on old instruments, died here on Aug. 24 after a brief illness.

### RUDOLF MOSER

Basle, Switzerland.—Rudolf Moser, Swiss composer, was killed in a 275-foot plunge while mountain climbing near here on Aug. 20. He was 68. Known best for his music for organ and orchestra, he was a former pupil of Max Reger.

### JAMES G. MACDERMID

Brooklyn.—James G. MacDermid, American composer, died here Aug. 16, at the age of 82. He was a member of ASCAP and best known as a writer of sacred music.

### JESUS ARAMBARRI

Madrid.—Jesus Arambarrí, former conductor of the Madrid Symphony, died here July 12 at the age of 58.

Washington, D. C.—The Concert series of the National Gallery of Art began on September 18, with a program by Richard Bales and the National Gallery Orchestra with Carroll Glenn as soloist. This year's concerts will be supported by a grant from the Calouste Gulbenkian Foundation.

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**The National Arts Club,** 15 Gramercy Park South, New York 3, N. Y., is offering a \$500.00 prize for a dramatic tenor, between 21 and 34 years of age. Send for application before Oct. 21, to Music Committee, attention Mrs. Adelaide T. Eakin, Music Prize Chairman.

L'Oeuvre des Artistes de Liège announces that violin and cello competitions for **Les Prix Kreisler et Casals** will be reinstituted in June of 1961. Awards in each category will be 50,000 francs. Two second prizes of 15,000 francs will also be offered. The competitions will be open to musicians of all nationalities between 18 and 30 years of age. For information, address: L'Oeuvre des Artistes de Liège, 46, Bd. Frère Orban, Liège, Belgium.

\$20,000 in cash prizes will be given again this year in the biennial recording competition of the **National Guild of Piano Teachers.** First prize is \$1,000 for best of all the recordings regardless of grade. Three top awards of \$500 each will be presented to a young artist, a "playing teacher" and a member of the Guild's "International Pianists Guild". \$100 will go to each of the upper five per cent of the above. There are six \$125 awards to college students and High School Diploma winners and to ten- and 11-year "Nationals". Two Prodigy classes, those 12 to 15 and those under 12 offer first prizes of \$100.

**Dinorah Varsi,** pianist of Montevideo, Uruguay, was the winner of the Dallas Symphony's first annual Latin-American soloist award.

## DANCE IN NEW YORK

**Indrani and Company**

A beautiful and greatly gifted young dancer was introduced to New York on Aug. 15, when the Theatre of the East presented Indrani and her ensemble of Indian dancers and musicians in the first of four concerts at the Barbizon Plaza Theatre. Indrani, born in Madras, is the daughter of Ragini Devi, who is well known to New York audiences and who used to give recital series at the Barbizon, some years ago.

Word had come from Jacob's Pillow that Indrani was an unusual talent, and it was fully confirmed by her performances here. Furthermore, her fellow artists were superb. Narasimha Rao and Baliram almost stole the show with their "Dasavatora" (the ten incarnations of God symbolizing the evolution of man) and other stunningly dramatic

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works. Also admirable was Deva Prasad Das.

The program contained unusual material. Indrani's "Orissi Suite" was the first example seen in New York of this style, which developed in the temples of ancient Orissa, an eastern Indian state. The Kuchipudi dances of the state of Andhra in South India were also exciting, with vivid realistic pantomime, stirring, often bloody, action, and fascinating movement.

Indrani is still too conscious of her audience (a Western trait) and she sometimes seems to overproject, but there is no question that she basically comprehends the spirit as well as the letter of the Indian dance. And she is lovely and technically brilliant, to boot. The musicians were also wholeheartedly dedicated to their task.

—Robert Sabin

## National Datelines

**Akron, Ohio.**—The Sixth Annual Festival of Sacred Music held here with members of the Cleveland Orchestra will be given on Oct. 2. Theodor Uppman is the guest artist and will present a program of sacred arias. The large choir, composed of church choirs of the area, together with members of the Akron Symphony, will be conducted by Lenough Anderson, founder of the festival. Debussy's "L'enfant prodigue" will be the major choral work performed, in addition to Bach's Cantata No. 180.

**Boulder, Colo.**—The University of Colorado's College of Music Festival presented three members of the summer faculty in lecture-recitals and two performances of "The Barber of Seville." Vladimir Ussachevsky was heard in a program of electronic music on July 25, and Suzanne Bloch gave a concert on the flute, virginals, and recorders, and conducted Deerings' "Cryes of London" on Aug. 5. Lukas Foss talked on his recent Russian tour on Aug. 10 and also conducted his "Psalms" with the University Chorus.

The production of "The Barber of Seville" took place on Aug. 2 and 3, with William Appel conducting the University Orchestra. Anne Rothgeb, Eric Davis, William Covington, Alan Wagner, and Russell Hillock had leading roles.

—Emmy Brady Rogers

**Dundee, N. Y.**—The 1960 Glenora Music and Art Festival held its final summer concerts here on Aug. 7. The programs, offered in the afternoon and evening, featured, among others, Lawrence Bolvig, bass-baritone, who was accompanied by Catherine Shreve, pianist, and Catherine Elliott, harpist, and Margaret Webster, pianist.

**Portland, Ore.**—The 1960-61 season of the Portland Symphony under Piero Bellugi, will have as guest soloists Van Cliburn, Mary Costa, Luboshutz and Nemenoff, Henry Szeryng, Artur Rubin-stein, Isaac Stern, Orazio Frugoni, and Tana Bowden.

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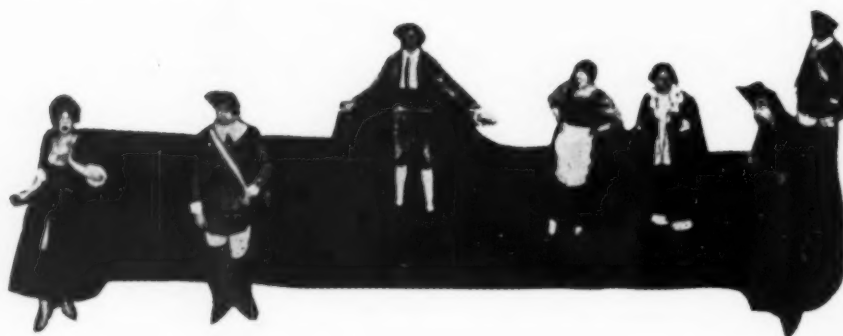


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